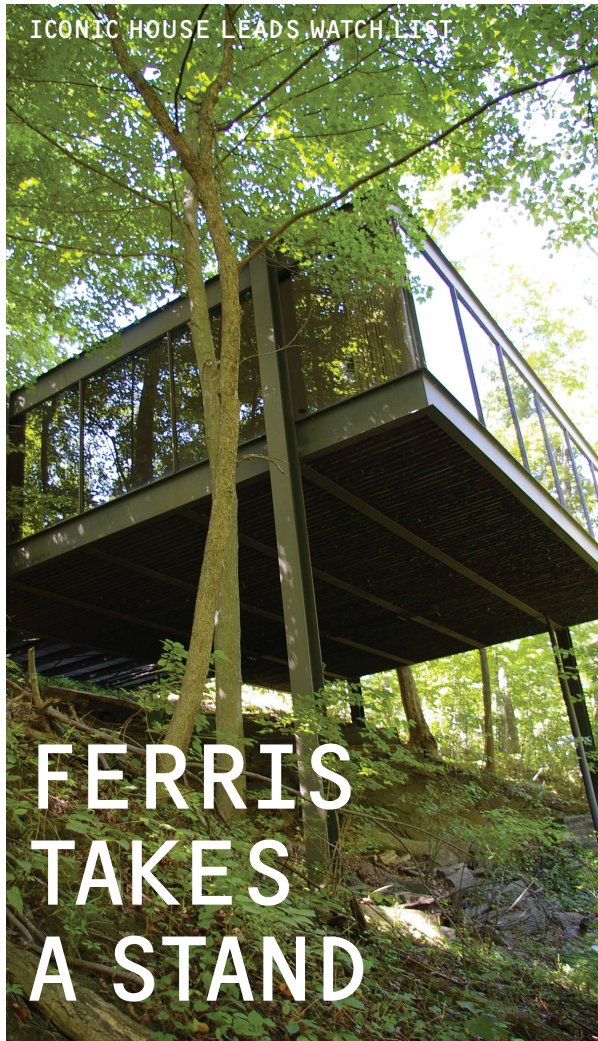


THE ARCHITECTS NEWSPAPER

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ICONIC HOUSE LEADS WATCH LIST

**FERRIS TAKES A STAND**

*Ferris Bueller's Day Off*, the 1986 film that so captures Chicago's suburban ennui and teen rebellion, may help save a serious piece of modern architecture. Landmarks Illinois has released its 2009-2010 Chicagoland Watch List, which includes nine listings in critical need

**Rose Pavilion (1974) in Highland Park, Illinois.** of preservation. Included on this list is a glass pavilion made famous when Bueller's pal Cameron launched a Ferrari through its wall and into the neighboring ravine. That pavilion was an addition to the Rose home in Highland Park, Illinois, whose main house was designed in the 1950s by A. James Speyer. Speyer's graduate student, David Haid, added the pavilion in the 1970s. The more than 5,000-square-foot home of steel, glass, and infill brick stands out on a list of more typical preservation efforts, including a 134-year-old mansion in the same community. One might think these two homes had little in common, but both are architecturally significant structures unprotected and up for sale. According to Lisa DiChiera, director of advocacy for Landmarks Illinois, the organization has put Highland Park on notice. While local preservation councils certainly lend a strong voice, they are subject to the politics of the day, since the city council can authorize a split or demolition if a property fails to sell. Should the home remain on the market, Landmarks Illinois could conceivably elevate its status, placing it on the 2010 **continued on page 8**



**ST. LOUIS TESTS GREEN ROAD DESIGN**

**Sustainable Streetscape**

A 30-day test run of a new streetscape design in St. Louis appears to be so successful that the city may leave the restriped lanes and temporary concrete barriers in place until construction begins next summer. With four area streets chosen for upgrading by the East-West Gateway Council of Governments, the six-block-long slice of South Grand Boulevard is the first that is seeing results. **continued on page 8**



CTA PONDERES MAJOR EXPANSIONS

**CIRCLE CITY?**

The Chicago Transit Authority is developing strategies to move ahead with its highly anticipated Circle Line while simultaneously proceeding with plans to extend its Red, Yellow, and Orange train lines. First proposed in 2002, the Circle Line would form a critical mid-city circuit, allowing transit riders to traverse the system without traveling to the downtown Loop to make intracity line transfers. According to CTA representative Kaitlyn Thrall, the CTA is holding open houses to discuss the state of the Circle Line. "The meetings will present a recommendation that provides for a long-range plan for the proposed Circle Line and phased project development, initially with improved connectivity through the near west and southwest neighborhoods," Thrall said via email. Likewise, the **continued on page 6**

SPECIAL PRODUCTS SECTION

**ON THE SLIDE**

A NEW GENERATION OF OPERABLE WALLS MAKES SPACE MORE FLEXIBLE THAN EVER PAGES 17-23

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CHICAGO LOOKS AHEAD WITHOUT THE GAMES

**Rio's Rings**

Despite the full-court press of the Chicago 2016 bid team, led by Mayor Daley and First Lady Michelle Obama, with a last-minute appearance in Copenhagen by President Obama, Chicago was the first city eliminated by delegates of the International Olympic Committee. Tokyo was swiftly knocked out as well, and Rio de Janeiro ultimately prevailed over Madrid. Rio will be the **continued on page 3**



TALL BUILDINGS DISSECTED. SEE PAGE 11

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VOLUME 01, ISSUE 01 OCTOBER 14, 2009. THE ARCHITECT'S NEWSPAPER  
(ISSN 1552-8081) IS PUBLISHED 11 TIMES A YEAR (MONTHLY EXCEPT IN  
AUGUST) BY THE ARCHITECT'S NEWSPAPER, LLC, 21 MURRAY ST., 5TH FL.,  
NEW YORK, NY 10007. PRESORT-STANDARD POSTAGE PAID IN NEW YORK, NY.  
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CONVERSATION STARTER

The issue you hold in your hands represents *The Architect's Newspaper* making its largest foray into the Midwest yet. It comes as Chicagoans reflect on the International Olympic Committee's decision to award the 2016 Games to Rio de Janeiro. However disappointing the decision, it represents a watershed moment for the design community to articulate a vision for the city going forward. Two potentially transformative projects are underway or on the boards: the redevelopment of the old Michael Reese Hospital campus, which would provide a crucial link from downtown to the South Loop to the South Side; and the Circle Line, which could better integrate a divided city, ease business and recreational commutes, and allow for higher densities and economic growth with less dependence on the automobile.

The redevelopment of the Michael Reese campus offers tremendous economic and cultural potential. Given the modernist heritage on the site, that potential comes with an obligation for greatness. Rather than selling it off to the highest bidder, the city should develop a fine-grained, binding master plan. The site could be divided into smaller development plots, which, given the continued tightness of the credit market, could help speed activity at the campus. Other sites could be held for a time and used for temporary activities like concerts or farmer's markets. Retention and redevelopment of some of the Gropius buildings could become a model for adaptive reuse of modernist structures, bolstering the South Side's unmatched collection of midcentury masterworks. Density bonuses could be given to developers who solicit designs through competitions. Architects are among those most qualified to offer solutions, and, as citizens and professionals, we in the design community have a role to play in holding the city accountable for the future of this publicly owned site.

The Circle Line plan is even more important and is at a much earlier stage of development. By linking all the El lines, the Circle Line would activate the entire system, which in its current spoke-and-axle configuration is too rigid for many trips. It would also encourage dense, urban development in the near South and West sides, supporting the vitality of Downtown. Public hearings began quietly in late September. This is a project to follow and cheer, and it would be fitting to get it off the ground in this year, the Burnham Centennial.

As we launch AN in February of 2010, we aim to foster and enrich the civic and professional conversation, independent of any organization or interest group. As with our East and West editions, our goal is to reflect the aspirations of the region's architects, provide a forum for debate, and most of all, be consistently informative and useful to our readers. Show us your support by subscribing today. Since the paper is free for architects and architectural designers, there's no reason not to! Fill out the form on page 29 or sign up at [www.archpaper.com](http://www.archpaper.com). And while you're waiting for your first print issue to arrive in February, follow us online for news, features, and opinion from the East and West coasts, as well as weekly new stories and blog posts from the Midwest.

Let's start the conversation. Send your comments, questions, gripes, or praise to [Midwesteditor@archpaper.com](mailto:Midwesteditor@archpaper.com).

**ALAN G. BRAKE, MIDWEST EDITOR**

**RIO'S RINGS** continued from front page

first city in South America to host the games.

As the design and construction industries struggle to emerge from the recession, many in Chicago's architectural community had looked to the Olympics as a major boon. "It would have been a stimulus package of sorts, something I don't see coming from any other area," said Zurich Esposito, executive vice president of AIA Chicago. Had the Windy City been selected on October 2, he believes some stalled projects would have come back on line, especially hotels. The games, he believes, would also have given the city an edge as it seeks federal funds for transportation and infrastructure improvements.

But for preservationists working to save the Gropius buildings at the old Michael Reese Hospital campus, which would have served as the Olympic Village site, the outcome may be a reprieve. Jim Peters, president of Landmarks Illinois, hopes a developer will now step forward to save some of the vintage structures on the 37-acre campus. "The advantage now is, without the Olympics, you don't need Olympic uses to go in there, which made it harder to reuse some of the buildings," he said. Advocates on both sides of the fight see the redevelopment as an important step toward better connecting downtown and the South Side. "It's an extremely convenient location," Esposito said. "We're reconsidering many areas near downtown. It's startling to see how quickly many of these areas have changed."

While the city owns the site and will be looking to recoup the \$85 million it paid to acquire it, preservation advocates argue that profit should not be the main motive that shapes its future. "Mayor Daley could make the redevelopment of that site one of his legacy projects," said architecture critic Edward Lifson. "If he develops it to the standards of Millennium Park, it could be as lasting as having the Olympics." The modernist legacy currently deteriorating there, he argues, could even be the impetus for an architecturally ambitious new design. "If you are going to tear down great buildings, you'd better replace them with something edifying," he said. **AGB**

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PAUL SMITH/FRIENDS OF THE BLOOMINGDALE TRAIL

DESIGN WORK ON BLOOMINGDALE TRAIL BEGINS  
**RAILBED REDUX**

Chicago's answer to the High Line begins to take shape this

fall, with the City of Chicago's selection of a team helmed by

Arup North America to transform a disused, elevated rail line into the Bloomingdale Trail.

Running for 2.7 miles along Bloomingdale Avenue in northwest Chicago, the rail line is owned by the Canadian Pacific Railway but has been unused for years, and is now rife with weeds and debris. Despite the project's basic similarity to Manhattan's High Line, which opened this spring on the dense, mixed-use West Side, the Bloomingdale Trail will be a mile longer and will pass through four residential neighborhoods with a range of income levels.

Also unlike the pedestrian High Line, the Bloomingdale Trail may become a pivotal part

of the city's network of bike trails, judging from public visioning charrettes conducted by Friends of the Bloomingdale Trail, a nonprofit formed to serve as the trail's stewards. "What we learned from the charrettes was that walking and biking were neck-and-neck in terms of how people wanted to use the trail," said Friends board president Ben Helphand.

The trail's program will be the focus of the first phase of planning, which will start early next year and take about 18 months. That time will also be spent sorting out property holdings along the trail and conducting structural analyses of the 37 concrete viaducts that support the rail line. "None of the viaducts

are in severe shape, but all would need at least some upgrading," said Brian Steele of the Chicago Department of Transportation. Although the city has acquired \$3 million of federal and local funding for the design process, securing funding for construction will be a central aim in the coming months as well.

Arup's team impressed the city with its resume of related projects (the team includes Michael Van Valkenburgh Associates, currently working on the Brooklyn Bridge Park), their mix of global and local experience (other partners include Chicago-based Ross Barney Architects and Burns & McDonnell engineers), and their

dedication. "We purposefully didn't specify which team members should come to the interview because we wanted to see who showed up. Would the people from out-of-town bother to come?" said Project Director Janet Attarian of the Chicago DOT.

Even before Arup's work begins, the nonprofit Trust for Public Land will create regular access points to the trail by acquiring adjacent parcels of land, which are becoming destinations in their own right. "I think of the trail as an archipelago because it has so many emerging parks along it. It's already spawned four completely new green spaces," said Helphand.

**JULIA GALEF**



THE ARCHITECT'S NEWSPAPER OCTOBER 14, 2009

OPEN &gt; BAR

## &gt; OLD TOWN SOCIAL

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Tel: 312-266-7223  
Designer: Brian Willette



BRIAN WILLETTE

Chicago's restaurant and bar scene is defined by the quality and innovation of its product, and to a much lesser extent, design. In a city with a sports bar on every block, Old Town Social, a self-defined "sporting parlour," marries quality food and drink with a richly designed and thoroughly branded interior.

Photographer-turned-designer Brian Willette juxtaposes contemporary concepts with a handcrafted feel: antique sofas and chairs, amber filament bulbs, and cabinetry that disguises flat-screen TVs (it is a sporting parlour, after all). From the low-key facade and entrance, the room opens onto a high-ceilinged, converted space supported with arched wooden trusses. Varying elements divide the room into a more approachable scale, and allow for mixed social settings: a fireplace lounge, two bars, elevated booths for watching sports events, and a charcuterie bar.

The latter is the most handsome, in a corner just beyond the entrance. Modeled after a sushi bar, the counter is covered in small ceramic tiles and under-lit with green lights, seating a half-dozen lucky patrons who can sidle up to the house-cured meat. **RYAN LAFOLLETTE**

EAVESDROP &gt; EDITORS

PEOPLE WHO LIVE  
IN GLASS HOUSES

Word on the street is that Chicago's modern design auctioneer extraordinaire **Richard Wright** and Philip Johnson Glass House executive director **Christy MacLear** have been spending time together. That's a lot of design obsession for one relationship, we're just sayin'. Moreover, what about the poor flooded Farnsworth House? Wright, it seems, prefers to rendezvous at the imitation over the original, even as its water-stained furniture is being restored. Richard—your hometown needs you! (OK, so the Glass House is actually older than Farnsworth, but we all know Johnson borrowed his best ideas.)

## JEALOUS MUCH?

Speaking of love affairs, some architecture publicists we've spoken to lately are grouching that **Blair Kamin** has been giving too much affection (in his writings at least) to a certain attractive female architect who shall not be named. Come on boys, quit complaining. She can't be blamed for having great curves, built or nurtured.

ON TO GREENER  
PASTURES

**Mayor Daley** loves to crow about how Chicago is the greenest city in the U.S. Well, he forgot about the 51<sup>st</sup> state. We should say he forgot about it! **Sadhu Johnston**, Chicago Chief Environmental Officer, stepped down on September 30 for a job in Vancouver. Oh, and Vancouver is hosting the 2010 Winter Olympics! Double smarts! Hey, all you LEED APs, turn those frowns upside-down. It might be time for a career change—public sector jobs are so This Economy!

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The proposed canal would help manage storm water and would create a dynamic urban space in this small Indiana city.

Ohio River.

The project was born of Mayor Tom Galligan's observations of the revitalizing power of canals in Indianapolis and San Antonio. Preliminary plans will have a waterway meandering through the city, connecting other planned development projects that include a new convention center and hotel, and the terminus of a pedestrian and bicycle crossing over the Ohio River.

"The fundamental purpose of the canal is to prevent storm water from mixing with the sewers," says Jeffersonville communications director Larry Thomas. "Instead of only solving one problem that we have to solve, we want to create more economic activity downtown."

Mayor Galligan envisions a mix of privately developed shops, restaurants, and nightlife lining the canal to draw tourists. Proposed residential development will tie in with historic neighborhoods that line the project area. The water feature will serve as a linear park connecting the Ohio River Greenway with the core of the city.

Approval is being sought from the EPA, and engineering studies are ongoing to determine the proper alignment and dimensions of the canal. Jeffersonville expects to submit plans for the canal in December, now that a consent decree has been filed in U.S. District Court on September 17 requiring the sewer issues to be addressed.


Funding for the project could come from a combination of local and federal sewer and drainage funds, grants, and private investment. The city may consider tax increment financing in the adjacent urban enterprise zone. The canal will be built in phases, though no timetable yet exists for the project. **BRANDEN KLAYKO**


JEFFERSONVILLE CONSIDERS  
INNOVATIVE CANAL DISTRICT  
FROM RUN-OFF  
TO RICHES

In an ambitious move to solve an engineering problem, improve the environment, and enhance the quality of life for its residents, Jeffersonville, Indiana plans to convert a section of Mulberry Street near the Ohio River into a grand 40-foot-wide canal and pedestrian promenade that stretches three quarters of a mile inland.

The proposed Canal District stems from a practical engineering requirement. The area is prone to flooding by runoff and sewer overflow during heavy rain events. The Environmental Protection Agency has mandated that Jeffersonville's sewers conform to the U.S. Clean Water Act, which prohibits sewage overflows into the Ohio River.

Rather than build a conventional underground stormwater sewer and retention basin, the canal would perform the same function in an environmentally sustainable manner. Brian Fogle, assistant director of planning and zoning, explains that rainwater will flow through landscaped bio-swales to be filtered and partially absorbed into the ground before it is channeled into the canal, where it can be stored or pumped to the



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LEFT: EZRA STOLLER/ESTO; RIGHT: VDTA

BRUCE GRAHAM BUILDING UPGRADED IN MADISON, WISCONSIN

# GLASS ACT

Madison, Wisconsin's Block 89 has seen impressive changes over the past decade. Opposite the Cass Gilbert–designed State Capitol Building, the site is newly home to mixed-use projects from Chicago-based Valerio Dewalt Train Associates (VDTA). Block 89 developers Urban Land Interest recently turned their attention to the large, crystalline structure that anchors the west corner of the site. Called First Wisconsin Plaza when it opened in 1974 and now known as the US Bank Building, the structure was designed by SOM's Bruce Graham, the prolific architect behind Chicago's Inland Steel Building, John Hancock Center, and Sears Tower.

Improving the baseline energy performance of the building was a primary concern, and the developers were aware that raising it to contemporary standards required significant alterations. Eager to begin renovation, and in deference to the building's rich heritage, Urban Land Interest initially proffered a contract to SOM in an attempt to maintain design continuity. SOM, however, was not interested in the project. The next logical choice was Valerio Dewalt Train. "Valerio Dewalt Train has done a number of our projects, including Block 89 development," said Paul Muench of Urban Land

**VDTA's renovation retains SOM's architectural language while adding rooftop terraces.**

Interests. "We are very close and have a great trust in them."

"We took the responsibility of modifying a Graham building very seriously," said project architect Matt Dumich. "We were conscious of all the details, and modifications were carefully considered." This rigor is evident in the transformation of the atria. Once uncomfortable enclosures of uninsulated glass, the curtain-wall system has been completely rebuilt, now featuring flat, insulated roofs over canted glass, providing tenants and visitors with multiple rooftop terraces.

VDTA retained the building's original architectural language, most noticeably its structural grid, so updates are felt rather than seen. For better thermal comfort and energy efficiency, mechanical systems were replaced and major portions of the building were refitted with new high-performance glass.

Despite the formal renovations and system modifications, Dumich said his firm kept to the massing of the building and its volumes: "We always tried to keep in mind what SOM would have done, had they had the technology of today." **BRIAN NEWMAN**



COURTESY MOED DE ARMAS &amp; SHANNON

UNVEILED

## FIRST CANADIAN PLACE

What would Edward Durell Stone do? That was the

refrain in graphic designer Stephen Doyle's head when he was hired to design the fritted glass that would replace 45,000 slabs of Carrara marble on the facade of the 72-story First Canadian Place, Toronto's largest building. The owner, Brookfield Properties, recently decided that the facade, grown dirty and pitted, needed an overhaul. They enlisted cladding specialists Moed de Armas & Shannon (MdAS) to reface the tower. Dan Shannon, principal architect on the project, said, "We admire the building, and wanted to retain the whiteness of it to contrast with its dark bronze bands. But we realized if we just used light spandrel glass, we'd lose something."

To create the depth and shadow of the veined marble, MdAS worked with glass

manufacturer Viracon to create a five-layer sandwich of fritted glass, the outermost layer imprinted with a pattern of six triangles that intersect at a single point. In researching Stone's plans, Doyle said he tried to channel the architect to "understand his psychological use of pattern. It's not about decoration, as a lot of people think. He uses pattern to define volume." Chicago's AON Center, also by Stone, has the same floor plan as First Canadian but with vertical marble bands. Its facade was replaced with white granite in 1990.

**ANGELA STARITA**

**Architect:** Edward Durell Stone (original), Moed de Armas & Shannon (renovation architect)  
**Client:** Brookfield Properties  
**Location:** Toronto, Canada  
**Completion:** 2012

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HOME OF INDIANA'S PATRON OF ARCHITECTURE CAUGHT IN BAD ECONOMY

## MILLER TIME



EZRA STOLLER/ESTO



The Miller House designed by Eero Saarinen sits in a Dan Kiley landscape (above) with interiors (below) by Alexander Girard.

The fate of the Miller House and Garden in Columbus, Indiana, one of the greatest residential ensemble works of midcentury modernism, is in limbo. Restoration efforts by its owner, the Indianapolis Museum of Art (IMA), have been put on hold due to sluggish fundraising.

The museum acquired the Miller House and Gardens in 2008, soon after Mrs. Miller's death; her husband, J. Irwin Miller, died in 2004. From 1957 onward, the couple were renowned patrons of modern architecture following the underwriting of architectural fees by their foundation, the Cummins Foundation, for public buildings in their hometown of Columbus. Some 42 of the town's civic buildings and malls were designed by architects such as I.M. Pei (library), Kevin Roche (post

office), and Cesar Pelli (shopping center). The Millers continued in this vein for their personal home, selecting Eero Saarinen for one of the rare residential commissions of the architect's later period. Landscape architect Dan Kiley designed the gardens, and Alexander Girard the interiors. The Miller House is one of six National Historic Landmarks in Columbus.

Significant not only to Columbus, the Miller House is also one of the most important modern houses in the country. R. Craig Miller, the IMA's senior curator of Design Arts and director of Design Initiatives (and no relation) said, "You had these three extraordinary designers at the peak of their careers, working for two exceptional and discerning clients with almost unlimited

means." The house is not as well known as others because it was the primary residence of the Millers for decades and seldom available to be shown or photographed—another point of rarity.

The IMA is no stranger to custody of historic properties. It also owns the Oldsfield Estate, a 26-acre country house on its own grounds that is also a National Historic Landmark, and includes the Lilly Home and Gardens from the 1920s.

The public will have to wait for a good look at the place. The IMA plans standing tours, but these can't be done until after conservation and restoration is complete. That work is on hold pending fundraising. When Mrs. Miller died, her heirs donated the house to the IMA, along with \$5 million for a maintenance endowment, but the museum is required to match the amount within 18 months. Fundraising for that is only now getting underway in a challenging economic environment.

Leaders in Columbus are eager to see the work complete. "We're excited about the reach and reputation of the IMA," said Lynn Lucas, executive director of the Columbus Convention and Visitors Bureau. Lucas believes the IMA brings both expertise and an expanded audience for Columbus' architectural treasures.

While the museum wants to move quickly, speed is not its overriding goal. "We want to do everything as close to perfection as possible, because that's how the Millers did it," said IMA's Miller. **AARON M. RENN**

## CIRCLE CITY? continued from front page

extension of its existing rail network would add convenience for CTA riders in the far south of the region. "On August 12, the Chicago Transit Board voted to adopt the locally preferred alternatives proposed for the Red, Orange, and Yellow Line extension projects," said Thrall. "The process involved considering all possible routes, modes of travel, and locations." She added that the CTA has moved to the next step in the federal funds application process, the Environmental Impact Statement.

The CTA plans to extend the Red Line 5.3 miles south to 130<sup>th</sup> Street, and build four new stations along the route. The Yellow Line will extend 1.6 miles to Old Orchard Road. The Orange Line will run 2.3 miles further south to Ford City Mall, and will include one new station. Each extension will feature new bus and parking facilities.

Transit advocates Mike Doyle, who runs the Chicago Carless website, and Kevin O'Neil,

who writes the CTA Tattler blog, are cautiously optimistic about these enormous undertakings.

"They're doing the alternative analysis now, [but the proposed changes are] not foregone conclusions," said Doyle. "All of them are great ideas, it's just a question of where the funding would come from. By the time there's a locally preferred alternative for all of them, it's going to be a different economy than it is today because none of these are going to have their studies finished any sooner than a year from now."

Doyle says the most pressing prospect is the Red Line extension, "so we finally have a spine of rail service all the way from the northern border of the city to the southern border."

O'Neil agrees, and adds that the project would provide sorely needed transit options to an underserved section of Chicago. "All these areas, they're not very well covered for mass transit. The rail system just stops

dead at 95<sup>th</sup>."

Funding is also on O'Neil's mind, but he believes the CTA is "doing their due diligence. It's a big project, to jump through all the hoops that the feds put in front of you."

While the three pending extensions will serve an undeniable need, it is the Circle Line that truly excites Doyle and O'Neil. Still, both temper their enthusiasm, considering the complex urban implications inherent in making this project a reality.

"The Circle Line is kind of pie-in-the-sky," Doyle said, "because some of the things it would rely on are building new rights-of-way within the city, and building a huge subway superstation on the north side to replace the existing Red Line. It involves an awful lot."

"The Circle Line verifies that the way Chicagoans are commuting now is different than when the original lines were built," said O'Neil. "People aren't all coming into the Loop to work anymore. The Circle Line hooks up

to three or four key lines so that somebody wouldn't have to go into the Loop to transfer. That's a good thing."

Further area transit projects include the possibility of a high-speed passenger rail line and hub, and the corresponding renovation of Chicago's Union Station, advocated by grassroots groups like the Midwest High Speed Rail Association. Chicago is vying for some of the \$4 billion that the federal government may earmark for high-speed rail development.

The CTA and both transit advocates believe Chicago's unsuccessful Olympic bid will not impact these improvements.

"These projects have been discussed for a number of years," Thrall said. "The final plan, timeline, and other details will not be determined until later phases of the projects."

"The projects have to rise and fall on their own merits," O'Neill said. **BN**

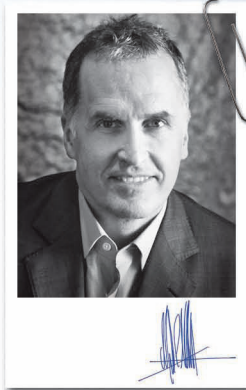


MY TURN

**Mark Sexton, FAIA, Partner, Krueck + Sexton Architects, Chicago, Illinois**

The Spertus Institute was a challenging project. It is designed with 726 pieces of glass fabricated in 556 unique shapes, including parallelograms that tilt in two directions. The integrity of the design relied on the absolute flatness of the glass, so we used 50% thicker exterior panels to reduce roller wave. We wanted a very neutral, low-reflective look but with high-performance numbers—especially in UV transmittance. Other companies just can't fabricate glass with this level of complexity. We worked with Viracon from the very beginning of the concept. When you only have one material to work with, you better be confident about how it's engineered and fabricated. At the end of the day, Viracon is just as concerned about the quality of the product as they are about the quality of the process.

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THE ARCHITECT'S NEWSPAPER OCTOBER 14, 2009

### SUSTAINABLE STREETSCAPE

continued from front page

"The overall notion of the 'Great Streets' project is to use these sites as demonstration projects to illustrate the concept of 'complete streets,'" said Kurt Culbertson of Design Workshop in Aspen, Colorado and principal landscape architect for two of the four projects.

The new design reduces four traffic lanes to three, changes the timing of traffic lights, adds curb "bulb-outs" to reduce the amount of yardage pedestrians need to cross from 56 to 40 feet, and increases lighting and landscaping. About \$2.7 million in federal stimulus funds have been awarded for the work.

"The goal is to have 50 percent of the new sections porous surfacing or plantings," said Culbertson. "If we do that, then the majority of the water that falls will actually percolate into the ground." St. Louis has a combined sewage-stormwater system, which can be overwhelmed during downpours. The landscaping and permeable pavements are key to improved drainage. New trees will get bigger rootbeds to soak up more water. Rain gardens will be built into the sidewalks. Downspouts will empty into landscaped areas.

South Grand, the test site, is a busy street lined with restaurants and shops. But traffic, signage, and aging infrastructure are a problem. Drivers routinely speed, and the

street saw 80 accidents and one pedestrian death from January 1 to September 1 this year. One major intersection has no cues at all for pedestrians to cross, said Alderman Jennifer Florida, whose ward includes the west side of the street.

The results of the mock test have been positive, with public feedback about ten-to-one in favor, said Alderman Steve Conway, whose ward is on the east side of the street. "I was concerned about getting 25,000 cars a day through at Grand and Arsenal," he said. "And now, we're getting the cars through, and we've slowed the traffic."

One of the problems is that commuters tend to use Grand as a thoroughfare rather than a destination, said Terry Freeland, manager of corridor studies for East-West Gateway. "Is it to serve the neighborhoods and the businesses, or is it to help people get through the area as quickly as possible? The idea here is to try to balance those two needs," Freeland explained.

The project aims to change the way area communities view streets, making them safe and appealing for all modes of transportation, including pedestrians and cyclists. "One of the goals is to see these as models or prototypes for some of the things they can do in their own communities," said Freeland.

MIRIAM MOYNIHAN

Church of the Resurrection (1963), in West Chicago.



EZRA STOLLER/ESTO

### FERRIS TAKES A STAND

continued from front page

statewide most-endangered list.

A supporting role in a classic film helps draw awareness to a preservation effort, but few architectural works can claim that status. Take, for example, a small modernist church in West Chicago by Edward Dart,

also on the list. Set along the Dupage River, the Episcopal Church of the Resurrection remains vacant and for sale without any landmark designation. DiChiera said that the organization had barely "heard a peep" from the suburban city or preservation commission, which raises questions of whether or not

modern architecture is more difficult to preserve. A small religious building with its simple form, brick facade, and steep shingled roof is not, perhaps, the average Joe's landmark.

The Watch List does include several sites that one would expect to see, and rightly so: a bucolic country road and requi-

site school houses and barns, a group of 19<sup>th</sup>- and 20<sup>th</sup>-century buildings that anchor a prominent intersection in Chicago, and three houses by Frank Lloyd Wright. Despite Wright's passionate following, challenges in preserving his architectural legacy remain. All three homes are in deteriorating condition. The Glencoe, Illinois house is on the market, and the other two are privately owned, leaving less room for civic enforcement or public action. DiChiera was "keeping her fingers crossed," as a preservation-minded potential buyer for the Glencoe house has come forward.

The watch list is short and concise, and seeks to focus efforts on what its authors hope is an attainable goal: the preservation of the greater community's rich architectural heritage. Exploiting the Rose home's pop-cultural status may expand that scope, garnering new enthusiasts for modern architecture. **RL**



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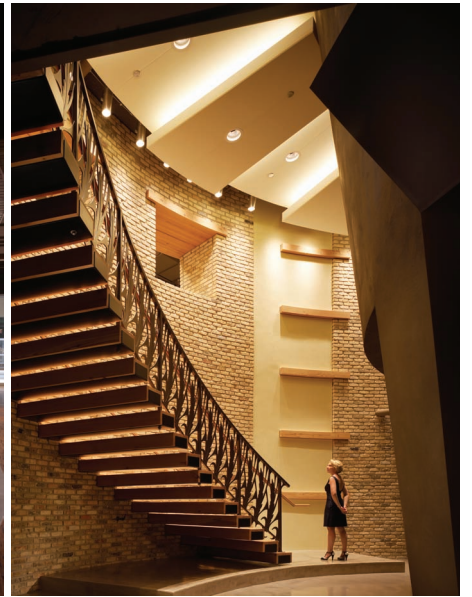


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NICK MERRICK/HEDRICK BLESSING

Beer, an armistice in a great rivalry, and new jobs—for Chicagoans it's like winning the trifecta. In June, when America's second-largest beer company, MillerCoors, opened its 130,000-square-foot headquarters at 250 South Wacker Drive in Chicago, Mayor Daley was on hand to toast the occasion.

The 2008 merger was conceived to make Miller and Coors more competitive in the changing U.S. market and put an end to a 130-year-old rivalry. The brands continue to maintain their brewing operations in Milwaukee, Wisconsin and Golden, Colorado, respectively, but headquartering in Chicago provides a neutral territory that diffuses any adversarial hangovers.

MillerCoors aims to employ nearly 400 people in Chicago. Sold on the beautiful river and city views, proximity to local and regional public transportation, and cultural amenities, the firm took a 15-year lease on the top eight floors of a retrofitted, midcentury-modern high-rise. The headquarters houses the majority of the senior executives, including the marketing and communications divisions, an innovation laboratory, and, yes, a corporate pub.

The executive team retained the services of Chicago-based architecture and interior design firm VOA to complete the interior design and construction of the space. Nick Luzietti, VOA design principal and a self-proclaimed "unruly guy," described the project as a high-speed adventure. "We were awarded the project in September 2008; construction began seven months after, lasting a short 13 weeks; and in July 2009, MillerCoors began the first phase of their move-in," said Luzietti. In spite of the speed, the project is expected to achieve LEED Silver certification.

Most mergers, Luzietti said, look to blend the cultures and histories of the two firms into one new story. For MillerCoors, it was just the opposite. "The design challenge was to allow each entity's rich heritage and brand to remain intact and to be showcased," he said.

The Coors brand communicates an outdoor aesthetic, with mountain views and the depiction of the pure, clean water used to brew the beer. "Miller is more about the social side of drinking," Luzietti said, with Milwaukee's gritty vibe and its bar culture fundamental to the brand's legacy. The design team used materiality, individual brand color, and historical artifacts—along with large-format information and visual graphics on the walls of circulation areas—to tell the unique visual history of each brand.

The team establishes design cohesion throughout the eight floors in the form of consistent circulation, massing, and wayfinding strategies. Communal spaces such as recycling centers and small meeting areas are enclosed behind translucent panels and occupy the center of each floor, while low-paneled open workstations, teaming spaces, cafes, and a sprinkling of glass-enclosed offices surround the building perimeter. "The floor plates are small, only 16,000 square feet, and that works to MillerCoors' advantage," Luzietti explained, noting that all workspaces have access to great views and natural daylight.

The top two floors of the building represent a more public, entertainment side of the headquarters. Guests arrive on the 15<sup>th</sup> floor and are greeted by a custom-designed, walnut-veneered reception desk outfitted with MillerCoors' new logo: a bird's-eye view

into a mug of beer. A life-size delivery truck is parked off to the side, fitted with shelves and coat racks to store visitors' belongings.

The executives are housed on this reception floor, along with a large cafe for meetings and socializing. The offices are modest in size, and daylight is pulled into the space by large, square windows punched into perimeter walls.

In the center, a curved wall, clad in salvaged Cream City Brick (the type used in the Milwaukee brewery buildings), surrounds a staircase that connects the 15<sup>th</sup> and 16<sup>th</sup> floors with treads made from locally harvested, recycled timber, with a decorative metal-and-wood handrailing depicting the main ingredient in beer—barley.

On this top floor, visitors and employees are treated to panoramic views of the city and, in the core, a fully equipped and very authentic pub experience. Luzietti and his team diligently performed the necessary research on pub design.

The centerpiece of the pub is an oak bar inscribed with images from the early days of brewing, hosting an impressive lineup of tap handles at the ready. Leather upholstered bar stools and adjacent table seating open onto a wraparound outdoor terrace. Off to the side are casual seating areas with sofas and chairs, plus the requisite foosball and air-hockey tables, several ESPN TV zones, and mostly, an overall feeling of fun.

Four o'clock p.m. is when the fun begins. Employees are encouraged to drop by the pub to socialize, taste, and drink responsibly. Smiling, Luzietti said, "Drinking beer in the office—now that's good. Who wouldn't want to work here?" **CINDY COLEMAN**

**VOA's design mixes modern office spaces with references to the identities of these megabrands. The offices also include a pub for employees.**

## RESOURCES:

### Systems furniture:

Knoll, [www.knoll.com](http://www.knoll.com)

### Desk and task seating:

Steelcase, [www.steelcase.com](http://www.steelcase.com)

### Conference tables and seating:

Vecta, [www.vecta.com](http://www.vecta.com)

### Work area general lighting:

Axis Lighting and Focal Point, [www.axislighting.com](http://www.axislighting.com), [www.focalpointlights.com](http://www.focalpointlights.com)

### Carpeting:

Bentley Prince Street, [www.bentleyprincestreet.com](http://www.bentleyprincestreet.com)

### Bar stools:

Waco, [www.wacoseating.com](http://www.wacoseating.com)

**Bar tables:** Shelby Williams, [www.shelbywilliams.com](http://www.shelbywilliams.com)

### Bar lighting:

Lightolier, [www.lightolier.com](http://www.lightolier.com)

### Bar lounge seating:

HBF, [www.hbf.com](http://www.hbf.com)

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# THEY MIGHT BE GIANTS

Many consider Chicago the birthplace of the skyscraper, and Chicago architects continue to lead the field in tall building design both at home and abroad. Tall buildings offer spatial efficiencies in a world that grows more urban by the day, and today's skyscrapers are breaking new ground in height, innovative design, and optimal densities. *AN* peels back the skin—and design process—of four projects currently underway by prominent Chicago offices: Studio Gang's stunning, rippled Aqua tower, north of Millennium Park; DeStefano + Partners' naturally ventilated supertall Zenith Towers in South Korea; the muscular twist of SOM's Infinity Tower in Dubai; and Adrian Smith + Gordon Gill's retrofit of Chicago's iconic Willis Tower.

DeStefano + Partners' supertall Zenith Towers in South Korea.



THE ARCHITECT'S NEWSPAPER OCTOBER 14, 2009

## ZENITH TOWERS

BUSAN, SOUTH KOREA  
DESTEFANO + PARTNERS

Striking a balance between value and cost was paramount to the architects and designers of the Zenith Towers, an innovative, supertall, mixed-use development that features an 80-story, 984-foot tower as the centerpiece of a 6.1-million-square-foot complex located on the waterfront of Busan, South Korea.

Before they could make history with the tallest reinforced-concrete residential structure in Asia, the development's lead architects, DeStefano + Partners, had to abide by a number of concerns native to both the culture and conditions of the South Korean Peninsula.

"In Korea, there are common values within the residential environment that have driven most of the housing over the last 20 years," said Scott Sarver, a principal at DeStefano + Partners. "The first is a southerly primary exposure for the living room and master bedroom—everybody wants to have sunlight in their unit. The second aspect is ventilation. No matter how much AC you put into a building, it's culturally considered inferior to fresh air coming through an open window."

To accommodate these market priorities, the architects, working

with engineer Thornton Tomasetti, settled on a cruciform plan that configures bundles of seven to nine units per floor around each tower's central structural column, which also houses the building's service and mechanical elements. Passenger elevators are dispersed to remote cores within each leg of the tower, providing tenants with direct access to their particular unit bundle.

In addition to maximizing occupancy and intimacy, the cruciform plan orients each tower 45 degrees south, yielding southerly exposures and ocean views for all units while also allowing for at least two windows to open, giving each unit flow-through ventilation.

While cross-ventilation is an amenity to the tenants, the wind loading inherent in Busan's typhoon-prone waterfront district suggested a hazard to the structure itself. To prevent the wind from organizing as a force at any one point along the building's surface, architects built a system of irregular shapes and canopies into the building's curtain wall, which is composed of unitized modular panels of extruded aluminum and low-e glass, with steel reinforcements added where peak conditions required.

"Theoretically, a perfectly round building would be the worst configuration possible," said Sarver.

"In that scenario, the winds would

gather as a large force at the rear of the structure and suck those windows out."

Underlying the design of any supertall building is a set of architectural fundamentals that govern the vertical aspect ratio of the lateral system. Simply put, the wider the stance of the base, the greater efficiency of the structure. To ensure structural integrity throughout the towers, designers focused on finding the point where the lateral wind-resistant system could be satisfied with the same quantities as the gravity system.

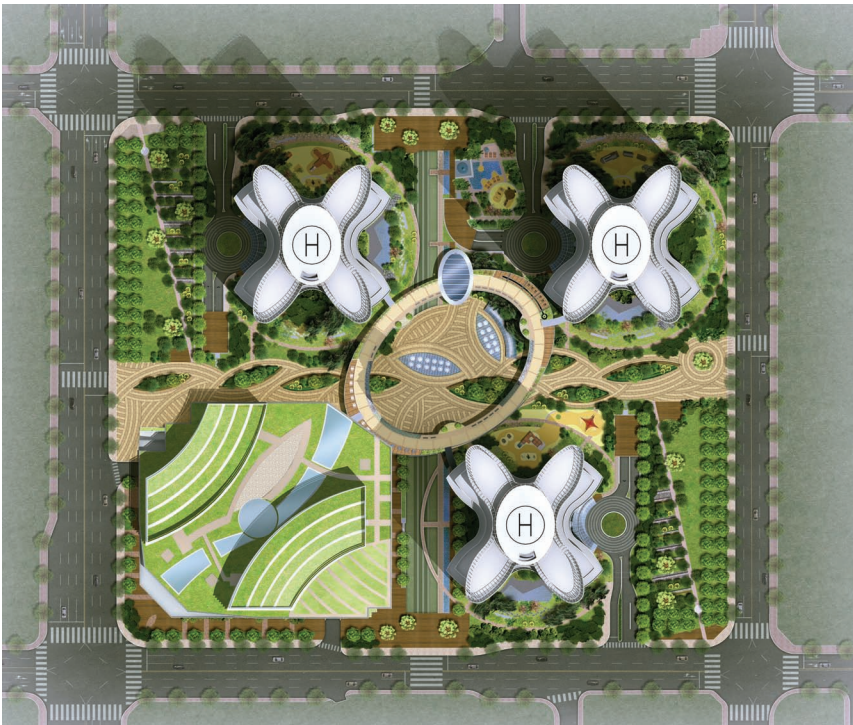
For the Zenith Towers, the architects employed a butterfly-shaped reinforced concrete core wall to maximize structural integrity with minimal material, granting the building an aspect ratio of 1:7. Additional support is provided by concrete outriggers at vertical intervals of 30 stories, which unifies the core wall with the structure's perimeter, redistributing the load and minimizing differential movements such as post-construction creep and shrinkage.

The Zenith Towers' delicate balance between the increased costs and difficulty associated with building up, and the enhanced value of unparalleled views and cross-ventilation, elegantly meet the unique criteria of the booming South Korean housing market.

**DERRICK ABLEMAN**



DeStefano + Partners convinced the developer to build fewer, taller towers to maximize views over and above their surroundings. The cruciform plan allows for maximum cross-ventilation and natural light.





## AQUA

CHICAGO  
STUDIO GANG

One of the top selling points of an all-glass, highrise condo is views, a factor that can be seriously challenged when the highrise is surrounded by other tall buildings. In its design for Aqua—an 823-foot-high, 1.9 million-square-foot tower next to Chicago's Lake Shore East Park—Studio Gang found an innovative solution to this familiar snag. The firm extended the floor plates out past the building envelope, creating terraces that open up sightlines around adjacent structures to specific landmarks: Anish Kapoor's Cloud Gate sculpture, Navy Pier, Lake Street, and more. Rather than plain belts ringing the volume, the architects used the terraces to create an undulating pattern up the facade. "We first designed a landscape, and then turned it vertical, slicing the contour into 82 different slabs so that there is a transformation over the height of the tower," said firm principal Jeanne Gang. "The main idea was to create a tall building that people can inhabit on the outside as well as inside."

In addition to acting as a rather effective view machine, Aqua makes for some intriguing eye candy on the skyline. When viewed from afar, the tower appears slim and rectilinear. Up close, however, the wavy forms of the terraces reveal their depth, and the topographical nature of the elevation becomes apparent. But image isn't everything that the design delivers. The protruding floor slabs also have an effect on the building's systems. The structure—engineered by Magnusson Klemencic Associates—is reinforced concrete, which offers a good deal of rigidity, but at this height and with this use (the building will contain rental apartments and a hotel, as well as the condos), it was assumed that a tuned mass damper would be necessary to combat sway. However, wind tunnel testing revealed that the terraces, which cantilever as much as 12 feet out from the perimeter columns, cut wind loads enough to ensure stability. "We sensed that the design would reduce the wind, but we didn't know for sure until getting the modeling done," said

Gang. This buffering effect will also make the terraces hospitable in a city notorious for its windy days.

One unfavorable result of exposing the slabs is that there is no way to create a thermal break, and the floors become conductors that bring unwanted heat or cold to the interior. The sun shading that the terraces create mitigated this negative effect. "When you calculate it out, it ends up being pretty much even," said Gang. "You lose heat through the winter, but you reduce your A/C throughout the mid season and summer. It's a wash."

The architects designed around the microclimates created by the slabs on the facade, specifying five different types of glass depending on the amount of sun each panel would receive. All of the glass is low-e coated, but the material placed behind the terraces is extremely clear, whereas the material in the portions of the facade where the slab does not protrude—areas that the architects call pools—has a very reflective high-performance coating. The change in glass types has a visual effect, increasing the building's sculptural depth because the non-reflective panels recede and the reflective panels pop. "We tuned the glass to its environment," said Gang. "You can see the different shades. It makes a more organic elevation."

AARON SEWARD



The undulating balconies of Studio Gang's Aqua improve views, provide sun shading, and buffer the tower from wind loading, eliminating the need for a tuned mass damper.



THE ARCHITECT'S NEWSPAPER OCTOBER 14, 2009

## THE INFINITY TOWER

DUBAI, UNITED ARAB EMIRATES  
SOM

As the award-winning design and structural teams at SOM Chicago will tell you, dreaming the future is easy; building it is quite another thing altogether.

Set to dominate the Dubai Marina development at a height of 1,083 feet by the time of its completion in 2011, the 73-story goliath Infinity Tower is making history with its 90-degree helical twist that grants the tower's 350 luxury residential apartments expansive views.

To achieve the innovative 90-degree spiral, Ross Wimer, SOM design partner, and William Baker, structural engineer, devised a cylindrical reinforced concrete core structure around which the individual floors of the luxury condominium rotate like wheels about an axle, resulting in an open-space design that ensures a minimum of interior pillars.

As speed is crucial to the budgets of the supertall, the SOM team employed an ingeniously sequential formwork process to hurry the building's ascent while simultaneously insuring spatial uniformity throughout the condominium's units. After one floor is poured, the aluminum formwork is lifted to the

next level and rotated 1.2 degrees in relation to the floor below, essentially repeating the floor beneath, thus maintaining a consistent architectural floor plate throughout the structure's height.

The interior columns throughout the floorplan all share the same rotation along the form, resulting in a gradual step or fan of the structural elements, all of which radiate outward from the cylindrical core.

"It's as if you were building a layer cake," said Wimer. "Once one layer of the cake is finished, you elevate and rotate the tin, then set the next layer of the cake. As the layers begin to stack, the twist begins to emerge in the form."

But the accumulation of those slight 1.2-degree rotations made it difficult for the contractors to erect an external scaffolding system—with each floor rotating relative to one below, the vertical tracking of conventional scaffolding could find no purchase. Instead, the exterior walls were devised to be installed from the inside out by a series of hoists that extend off the building itself, allowing the workers to follow closely behind the concrete work, adding the exterior cladding as the aluminum forms are dismantled and reconfigured for the next level.

Unlike the more common rectilinear core structure, which would require each rotating floor plate to

be unique, pivoting the floor plans along the cylindrical core allowed the designers to standardize the luxury residential units.

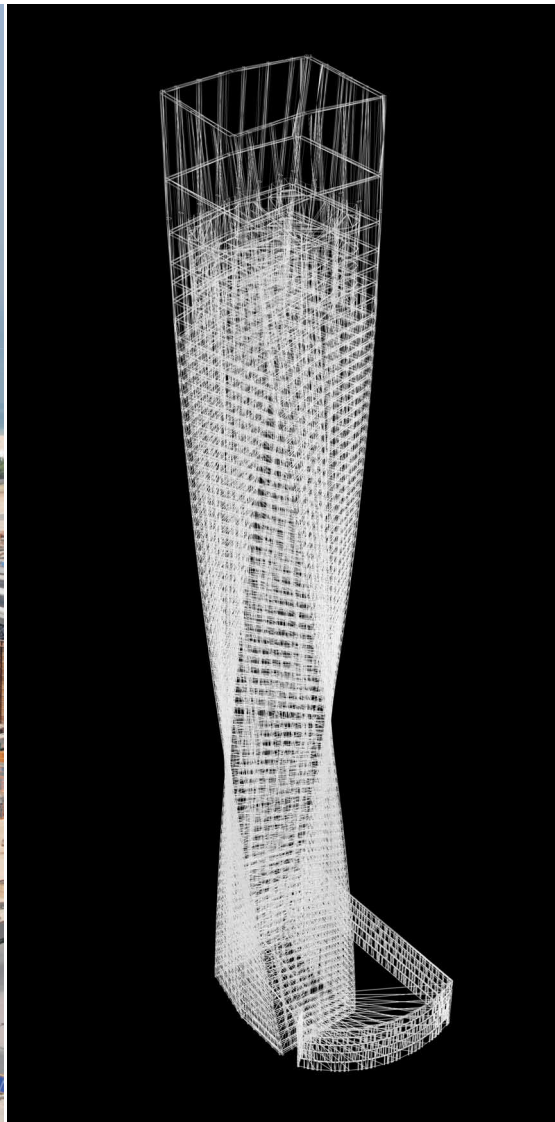
"Virtually every floor is identical," said Baker. "We try to take something that's complex and make it simple. Simple for the exterior guys, simple for the concrete guys, simple for the sales agent. It's the same floor plate because every floor rotates around the central column."

Initial designs suggested a barber pole spiraling off the exterior columns, though these were abandoned as the resulting gravity loads placed an additional twist on the structure's exterior. SOM solved this creeping load problem with an artful step/twist combination that maintains the Infinity Tower's spiral appearance without compromising its structural integrity. With the exception of the angled corner columns, the exterior columns and cladding of the structure's broad face are patterned vertically, incrementally stepping to the side as the floors climb, while transferring the twisting gravitational load to an inconspicuous series of spanning beams along the building's width.

"We pride ourselves on designing buildings that actually get built," said Baker. "There are hundreds of designs out there that are very daring, especially for Dubai, but you get the feeling

that those are more about the drawing than the actual building. We worked very hard to make this design buildable." **DA**

The floor plates of SOM's Infinity Tower are rotated 1.2 degrees over the floor below. To allow for the rotation, formwork is hoisted up from each floor below, for the next pour above.





## WILLIS TOWER

CHICAGO  
ADRIAN SMITH + GORDON GILL ARCHITECTURE

In 1973, it was enough to be the tallest building in the world. More than three decades later, Sears Tower, this year rechristened as Willis Tower, seems a bit of a slouch next to some of the current decade's shorter but greener buildings. So in June, owner 233 S. Wacker Drive, LLC announced a \$350 million retrofit of the Willis Tower to reduce its energy use by 80 percent, which, including energy savings and cogeneration, will save the equivalent of 68 million kilowatt hours per year.

"The nice thing about existing buildings is that they're quantifiable. You can assess what measures are practical to take," said Gordon Gill, co-founder of Chicago-based Adrian Smith + Gordon Gill Architecture, the firm hired to design the Willis greening project as well as a 50-story net-zero hotel to be built on the south side of the tower. The architects are working with structural engineer Thornton Tomasetti and MEP engineer Environmental Systems Design.

For a 4.5 million-square-foot building that can hold 20,000 people, small changes add up. One of the most basic yet beneficial improvements is reglazing the building's 16,000 single-pane windows. For

years, building owners were told that the curtain wall couldn't withstand the increased load of insulated glass, but new thin-film technology will have the insulating properties of a triple-glazed system without the weight. Gill describes an aging building as a strand of pearls, one improvement leading to the next; the reglazing creates effective daylighting and ultimately 40 percent less lighting energy consumption—a far cry from Sears Tower's original heat-by-light system, whereby lighting fixture heat was trapped and piped through ducts to warm the building's rooms. As soon as outdated HVAC, elevator, and plumbing systems are replaced, they will operate as much as 90 percent more efficiently. The new plan also integrates wind turbines, which along with solar hot water panels and green roofs are being tested to withstand high-altitude wind conditions on the tower's set-back rooftops.

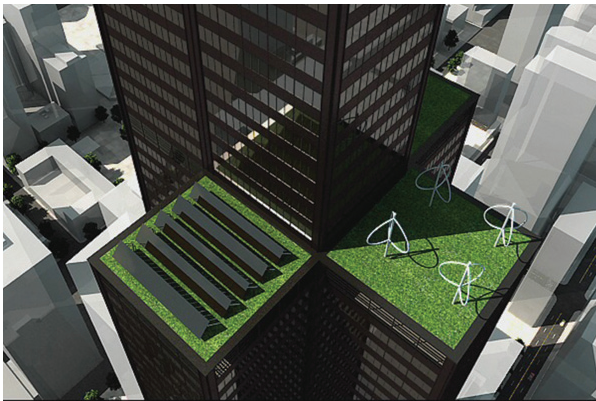
Drawing zero energy from the city's power grid and using less than half the energy saved by the Willis retrofit, the teardrop-shaped hotel will be wider to the west than it is to the east, increasing airflow between the buildings and around the new structure. The building will have solar decks and its own turbines, in addition to one of Chicago's first double-wall envelopes, a 750-millimeter fixed-

glazed insulating cavity that will push air through a plenum in the ceiling or exhaust it through slats on the exterior wall.

Now even more than technical accomplishment, the Willis Tower—in concert with its new appendage—represents AS+GG's goal of designing more fluid energy networks. Eventually, Gill hopes the firm will apply the concept across an entire city, smoothing out peak consumption times for offices and residential buildings and changing building economics as a whole. "We see a lot of opportunity in the U.S. for a much more disciplined and prolific approach to energy sharing, so that one single project would offer a tremendous benefit for everyone else," he said. "For us, this project has spawned the whole notion of energy sharing."

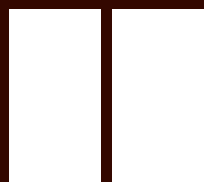
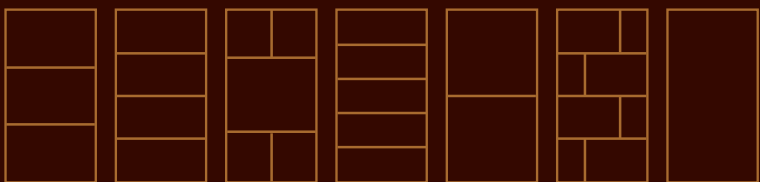
JENNIFER KRICHELS

A new hotel adjacent to Willis Tower will be designed to achieve a LEED Gold rating. Located on the south side of the tower's existing plaza, the hotel will have a series of green roofs and planted terraces. A digital display will replace the existing granite wall on Adams Street.





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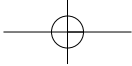


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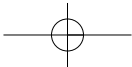


**Cover:** Stainless Steel  
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Born of the demand to minimize barriers without forgoing all privacy, a new breed of partition is emerging. Whether three feet wide or 300, sliding doors provide the impact and sophistication of moveable walls, with designs that fold, glide, or hide away. These new models allow for more flexible space—creating two conference rooms out of one, or turning a cozy kitchen into an alfresco dining area—and blur the line between indoors and out.

For homes, restaurants, hotels, and offices, there have never been so many choices available from both domestic and European designers. High-tech systems are redefining what the world expects from a door. JENNIFER KRICHELS unlocks some of the newest designs making a grand entrance.





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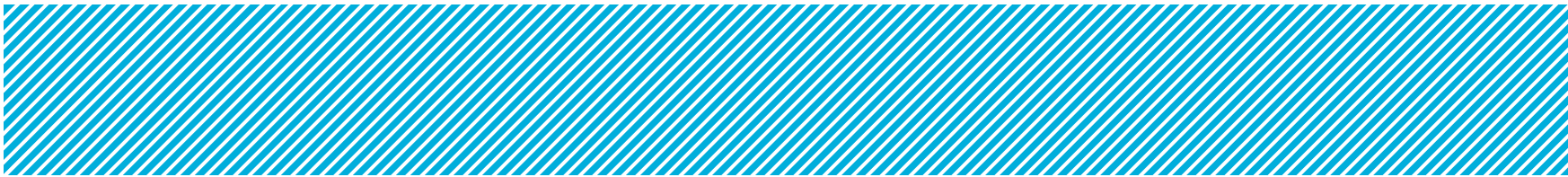
800.873.5673

[nanawall.com](http://nanawall.com)

NanaWall®  
Grand Transformations

Click ● 313





RYAN HOLLOWAY



DAN GAIR



# 1 GUILLOTINE WINDOW VITROSCA

Vitrosca uses glazing as a structural element to support the window, allowing for a minimal frame. The guillotine design, available in aluminum or stove-enamelled colors, has stainless-steel bearings and a precise pulley mechanism. The 18-mm profile accommodates all types of insulated glass, with a maximum glazing surface of 65 square feet per panel. Handles and press-button or cylindrical locks are integrated into the frame.

[www.goldbrecht-systems.com](http://www.goldbrecht-systems.com)

# 2 COMMERCIAL SYSTEM PK-30 SYSTEM

PK-30 panels are cushioned by a proprietary clear silicone gasket, ensuring easy operation and long life in commercial applications. Doors include sliding, hinged, pocket, and folding configurations, and major components are extruded from a high-grade recyclable aluminum alloy that creates a rigid yet lightweight panel. The satin anodized finish resists corrosion and is easy to clean.

[www.pk30system.com](http://www.pk30system.com)

# 3 MODEL 175 TWIN FRAME RAYDOOR

A lighter, thinner version of Raydoor's patented twin-frame design, the Model 175 is a new 1 3/4-inch twin frame that allows for the use of one or more multiple panels in a narrower opening. The system, manufactured in Brooklyn, is available with folding, bypassing, telescoping, pocket, and stacking tracks that do not require a floor track.

[www.raydoor.com](http://www.raydoor.com)

# 4 RESIDENTIAL PANEL SYSTEM RAUPLUS NORTH AMERICA

Manufactured in British Columbia and North Carolina, Raumplus North America's German-designed sliding door systems can be installed as replacements within existing openings and on top-hung, double-hung, and barn-door tracks. Though panels are available in 18 styles, system hardware is sold separately should a design require a unique panel material.

[www.raumplusna.com](http://www.raumplusna.com)

# 5 LIFT/ROLL DOOR DURATHERM WINDOW CORPORATION

With an extruded-silicone flap gasket weather strip that is compressed as a multi-latchpoint lever handle lowers the door, Maine-based Duratherm's doors are designed for a range of weather. Wood frames in teak, mahogany, redwood, and jarrah produce no condensation, making them ideal for high-humidity environments.

[www.duratherm-window.com](http://www.duratherm-window.com)

# 6 MOVEO GLASS DORMA

MOVEO Glass operable partitions combine transparent, flexible designs with noise-reduction indexes of up to 50 decibels, making them ideal for office, hotel, and educational applications. Double-skinned safety glazing can incorporate electrical blinds and customized patterns on panels controlled by a ComforTronic actuator, which brings together mating aluminum profiles equipped with sealing strips.

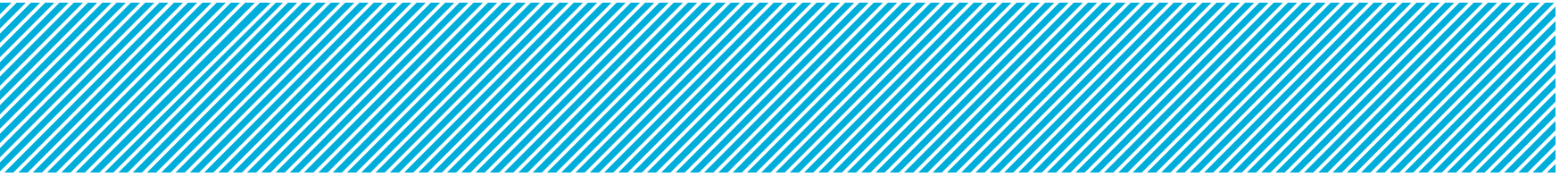
[www.dorma.com](http://www.dorma.com)

# 7 HORIZONTAL SLIDING WALL SUNFLEX

Horizontal sliding wall panels from German manufacturer Sunflex can be stored in any position when open. The turning panels can be locked in place and are available in frameless, aluminum, and insulated wood and aluminum styles.

[www.sunflexwall.com](http://www.sunflexwall.com)





**8 SERIES 2000  
HINGEWAY DOOR**  
RENLITA  
OVERHEAD DOORS

The Renlita Series 2000 includes counterweight-balanced doors for industrial/commercial and residential applications up to approximately 33 by 20 feet. The door suits locations with little headroom where minimum internal projection is desired, and accepts a range of cladding and glazing materials.

[www.renlitadoors.com](http://www.renlitadoors.com)

**9 LIFTSLIDE DOOR**  
WEILAND SLIDING  
DOORS

Working with European hardware manufacturers, Weiland has developed a range of oversized liftslide door systems available up to 16 feet tall (and up to 10 feet tall for hurricane-rated models). All systems are custom-built in Oceanside, California, and are available in wood and aluminum with or without interior wood cladding.

[www.weilandslidingdoors.com](http://www.weilandslidingdoors.com)

**10 WAY COOL SERIES**  
PORTAL DOORS &  
PARTITIONS

Available in a range of wood and molding options, Portal's Way Cool design can be customized in hanging or fixed configurations for closets, hallways, and partitions. Frosted, opaque, or satin-etched glass is paired with melamine or wood veneers; aluminum extrusions and hardware systems are imported from Europe, and wood-and-glass panels are manufactured in Southern California.

[www.portaldoors.com](http://www.portaldoors.com)

**11 WINDOW-DOOR  
COMBO WALL**  
NANAWALL  
SYSTEMS

NanaWall's window-door combination system, available in FSC-certified wood and recyclable aluminum, creates a weather-resistant folding glass wall. The company's systems are available from eight to 320 feet, and are certified for energy efficiency by Energy Star and the National Fenestration Rating Council. Each is tested to exceed air infiltration, water penetration, structural performance, and forced-entry standards.

[www.nanawall.com](http://www.nanawall.com)

**12 WALL SLIDE  
DOOR LINE 204**  
SLIDING DOOR  
COMPANY

The Sliding Door Company's sliding door system allows glass panels to be customized with wood or aluminum divider strips that can be removed or reconfigured without marking the doors. A patented panel-safety mechanism ensures that doors will not leave their tracks, which are 3/8-inch high and meet ADA requirements.

[www.slidingdoorco.com](http://www.slidingdoorco.com)

**13 CLOSE**  
POLIFORM

Italian designer Carlo Colombo designed the Close system to match Poliform's wardrobe units, which are available in natural or black aluminum frames and transparent, mirrored, or colored glass. Arrangements of one to four doors slide on rails that can be installed flush with the unit's edge or on the exterior of the wardrobe.

[www.poliformusa.com](http://www.poliformusa.com)

**14 ROLMATIC  
CORNER**  
KLEIN

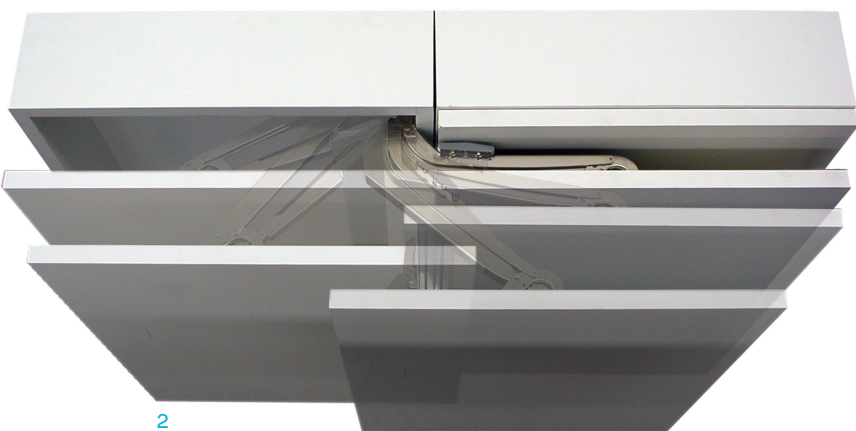
A manually operated mechanism simultaneously opens Rolmatic Corner doors, creating a 67-inch frameless glass opening. The top-hung, clear anodized aluminum clamping system eliminates both glass drilling and floor tracks, moving 3/8- or 1/2-inch panels of up to 198 pounds along a ball-bearing system specified for commercial and residential applications.

[www.klein-usa.com](http://www.klein-usa.com)

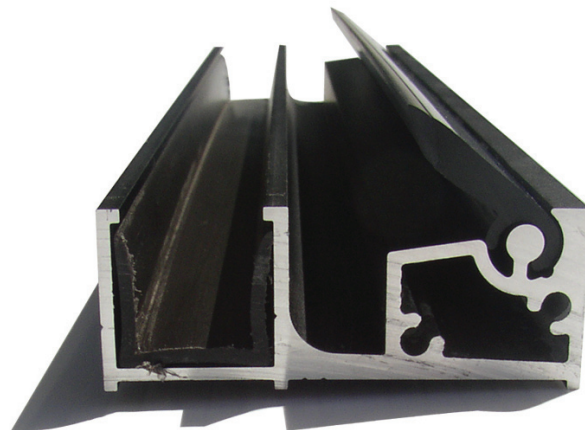




1



2



3



4



5

# ON TRACK

## HARDWARE

Precisely crafted door hardware feels—and works—as smooth as it looks

### 1 B.1000 FITTING ASTEC

Designed for Astec b.1000 10-mm and 12-mm glass panels, the flush-fitted, U-profile tracks in the ceiling help to guide the panel, but eliminate the need for ceiling supports because weight is distributed along sealed needle roller bearings in the floor. A plastic U-profile edge guard affixed to the glass guides the panel along its floor track, creating a frameless sliding glass wall system.

[www.astec-design.de](http://www.astec-design.de)

### 2 FAD SERIES SUGATSUNE AMERICA

Sugatsune's lateral opening door hinges allow doors to swing outward within only half the space required by a conventional door, making them ideal for closets and cabinets in tight spaces. No bottom or top rail is required, allowing the door to close flush against the adjacent wall in overlay or inset configurations.

[www.sugatsune.com](http://www.sugatsune.com)

### 3 ZERO-STEP SILL LA CANTINA DOORS

The proprietary Zero-Step Sill creates a level transition between interior and exterior floors. Though not recommended for areas exposed to precipitation, the sill integrates a sound-attenuating DraftGuard seal with a DP35 rating for air, water, and structural performance. The seal is flush with the floor when doors are open, but a patent-pending lifter puts it in place as doors are closed.

[www.lacantinadoors.com](http://www.lacantinadoors.com)

### 4 BALDUR KROWN LAB

Baldur sliding door hardware is custom-made for door panels of up to 400 pounds on tracks up to 20 feet long. Patent-pending hubless hardware on 4-inch exposed industrial bearings is made of precise, machine-finished stainless steel that resists rust or corrosion in humid environments.

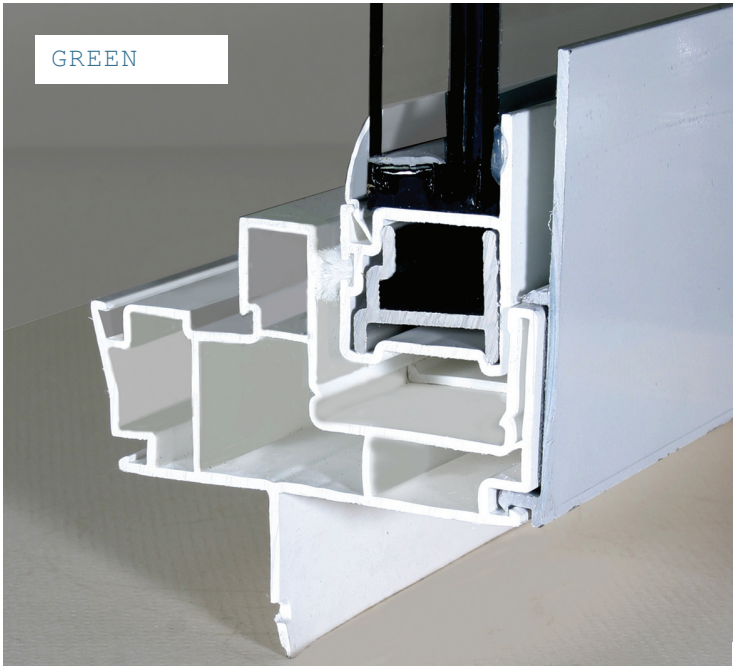
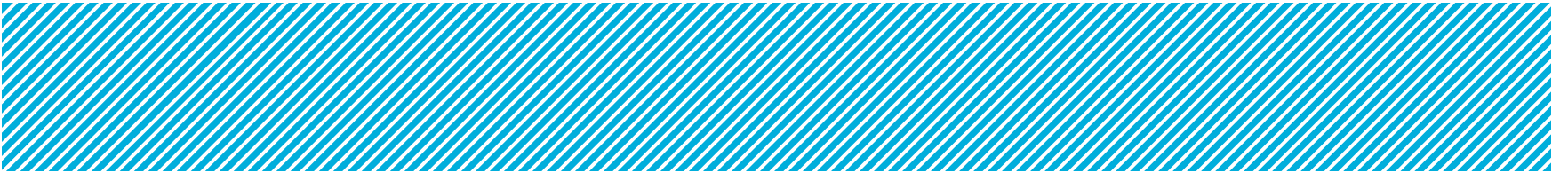
[www.krownlab.com](http://www.krownlab.com)

### 5 TERRA H MWE

Designed for installations in which the ceiling cannot support the weight of a sliding door, the Terra H system is installed underneath the door leaf. The visible stainless-steel roller and runner rail leave very little static mass to be supported by the ceiling track.

[www.mwe.de](http://www.mwe.de)





## GALE FORCE

Sustainably sealed, these impact-resistant systems can stand up to a hurricane

### 1 SAFEHARBOR SERIES 352 ATRIUM COMPANIES

Impact-resistant sliding glass doors from Atrium have laminated, tempered glass that reduces sound transmission and solar heat gain while meeting design pressure ratings for coastal wind and hurricane debris codes.

[www.atrium.com](http://www.atrium.com)

### 2 WINGUARD IMPACT-RESISTANT 770 PGT INDUSTRIES

The recently released WinGuard sliding glass door is available in one- to eight-panel configurations, with impact-resistant insulating and laminated monolithic glass that reduces noise and filters out 99 percent of outdoor UV light. WinGuard Vinyl Casement doors qualify for the 2009 Stimulus Plan tax credit for energy-efficient products.

[www.pgtindustries.com](http://www.pgtindustries.com)

### 3 LIFT AND SLIDE DOORS MONTAG WINDOWS & DOORS

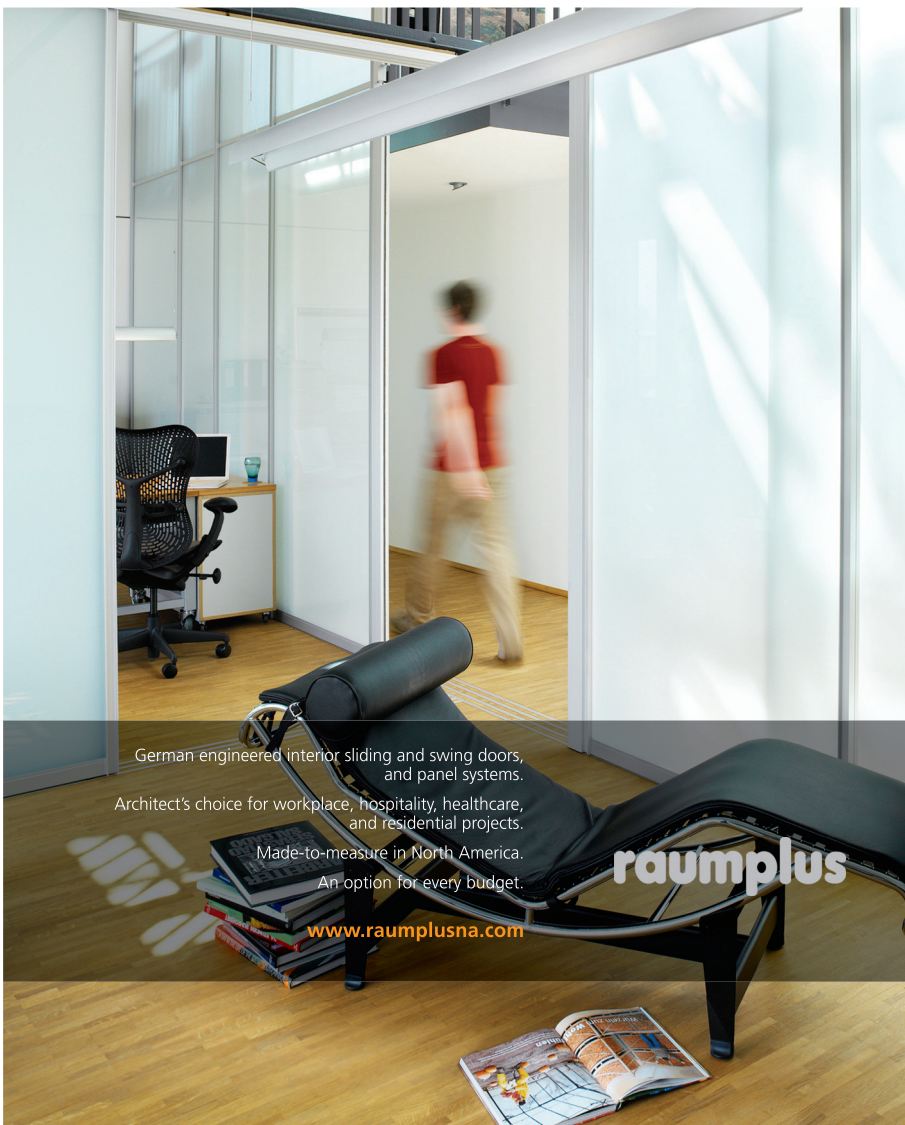
After making its U.S. debut last year, Montag has achieved Miami-Dade and State of Florida HVHZ (high-velocity hurricane zone) impact certification. With impact design pressures of +65/-77 psf, four-by-eight-foot doors are available in two-, three-, or four-panel configurations with an optional remote operating system.

[www.montagwindows.com](http://www.montagwindows.com)

### 4 WINDQUEST SERIES KOLBE

Not only certified to meet large-missile impact Level D and Wind Zone 4 testing standards for hurricane zones, Windquest vinyl doors can be ordered with LoE2-270 insulating glass with argon, enabling them to meet or exceed Energy Star guidelines in all climate zones.

[www.kolbe-kolbe.com](http://www.kolbe-kolbe.com)



German engineered interior sliding and swing doors, and panel systems.  
Architect's choice for workplace, hospitality, healthcare, and residential projects.  
Made-to-measure in North America.  
An option for every budget.

[www.raumplusna.com](http://www.raumplusna.com)

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**Duratherm**  
Enable architects' designs,  
don't compromise them.

Ravinia Festival Food Service Building  
Lohan Anderson  
Photo © Michael Barnes, Lohan Anderson

720 Main Street  
Vassalboro, Maine 04989  
800.996.5558  
[durathermwindow.com](http://durathermwindow.com)

Click ● 308



OCTOBER

**WEDNESDAY 14  
EVENT**  
**Tour of Ragdale**  
10:00 a.m.  
Ragdale  
1260 North Green Bay Rd.  
Lake Forest  
www.glessnerhouse.org

**THURSDAY 15  
LECTURE**  
**Barbara Isenberg**  
**Conversations with**  
**Frank Gehry**  
6:00 p.m.  
Chicago Architecture  
Foundation  
224 South Michigan Ave.  
Chicago  
www.architecture.org

**EVENT**  
**DJ/Fortune:**  
**A Night at CAMSTL**  
6:00 p.m.  
Contemporary Art Museum  
St. Louis  
3750 Washington Blvd.  
St. Louis  
www.contemporarystl.org

**FRIDAY 16  
EXHIBITION OPENINGS**  
**Kevin Sonmor**  
**New Paintings**  
Addington Gallery  
704 North Wells St., Chicago  
www.addingtongallery.com

**Rastros y Cronicas:**  
**Women of Juarez**  
National Museum of  
Mexican Art  
1852 West 19th St.  
Chicago  
www.nationalmuseumof  
mexicanart.org

**As the Spirit Moves You**  
The Art Center  
1957 Sheridan Rd.  
Highland Park  
www.theartcenterhp.org

**SYMPOSIUM**  
**Contemporary Art at the AIC:**  
**Case Studies of Selected**  
**Works on View**  
10:30 a.m.  
The Art Institute of Chicago  
111 South Michigan Ave.  
Chicago  
www.artic.edu

**SATURDAY 17  
EXHIBITION OPENINGS**  
**Michael Delucia**  
**New Sculptures**  
Alan Koppel Gallery  
210 West Chicago Ave.  
Chicago  
www.alankoppel.com

**Liam Gillick, Jenny Holzer,**  
**Donald Judd, and Sol LeWitt**  
**Artists in Depth**  
Museum of Contemporary  
Art Chicago  
220 East Chicago Ave.  
Chicago  
www.mcachicago.org

**FILM**  
**The World of Vatican II:**  
**An Artist's Report**  
(Bill Hare, 1967), 30 min.  
1:00 p.m.  
Loyola University  
Museum of Art  
820 North Michigan Ave.  
Chicago  
www.luc.edu/luma

**SUNDAY 18  
EXHIBITION OPENINGS**  
**Five Centuries of Japanese**  
**Screens: Masterpieces from**  
**the St. Louis Art Museum**  
**and the Art Institute of**  
**Chicago**  
St. Louis Art Museum  
One Fine Arts Dr., St. Louis  
www.slam.org

**The Louvre and the**  
**Masterpiece**  
Minneapolis Institute of Arts  
2400 3rd Avenue South  
Minneapolis  
www.artsmia.org

**MONDAY 19  
WITH THE KIDS**  
**Daily Discovery:**  
**Hands on Architecture**  
10:00 a.m.  
Kohl Children's Museum  
2100 Patriot Blvd., Glenview  
www.kohlchildrensmuseum  
.org

**TUESDAY 20  
LECTURES**  
**Stuart Cohen and**  
**Julie Hacker**  
**Transforming the Traditional:**  
**The Residential Work of**  
**Cohen & Hacker**  
6:30 p.m.  
Glessner House Museum  
1800 South Prairie Ave.  
Chicago  
www.glessnerhouse.org

**Maura Checoni,**  
**Joseph Barabe, and**  
**Jonathan Canning**  
**Masterpiece under the**  
**Microscope**  
6:00 p.m.  
Loyola University  
Museum of Art  
820 North Michigan Ave.  
Chicago  
www.luc.edu/luma

**WEDNESDAY 21  
LECTURE**  
**Janice Metzger**  
**What Would Jane Say?**  
**City Builders with Skirts**  
**Were Excluded from the**  
**Plan of Chicago**  
12:15 p.m.  
Chicago Architecture  
Foundation  
224 South Michigan Ave.  
Chicago  
www.architecture.org

**THURSDAY 22  
LECTURE**  
**Astra Taylor on the**  
**Unschooling Life**  
7:00 p.m.  
Walker Art Center  
1750 Hennepin Ave.  
Minneapolis  
www.walkerart.org

**SYMPOSIUM**  
**Evolution of the Skyscraper:**  
**New Challenges in a**  
**World of Global Warming**  
**and Recession**  
Through October 23  
Illinois Institute of Technology  
3300 South Federal St.  
Chicago  
www.ctbuh.org

**FRIDAY 23  
EXHIBITION OPENING**  
**Fred Sandback**  
Rhona Hoffman Gallery  
118 North Peoria St., Chicago  
www.rhoffmangallery.com

**SATURDAY 24  
LECTURE**  
**Matthew Wolfgang Stolper**  
**Recording Persian Antiquities**  
**in Crisis**  
3:00 p.m.  
The Oriental Institute of the  
University of Chicago  
1155 East 58th St., Chicago  
www.oi.uchicago.edu

**EXHIBITION OPENING**  
**Aliza Nahor**  
**Paintings and Poetry**  
Zygman Voss Gallery  
222 West Superior St.  
Chicago  
www.zygmanvossgallery.com

**SUNDAY 25  
LECTURES**  
**Katharyn Hanson**  
**Iraq's Cultural Past**  
2:00 p.m.  
The Oriental Institute of the  
University of Chicago  
1155 East 58th St., Chicago  
www.mcachicago.org

**Joe Dowling and Enda Walsh**  
12:00 p.m.  
Walker Art Center  
1750 Hennepin Ave.  
Minneapolis  
www.walkerart.org

**WITH THE KIDS**  
**Inspector Sturdy**  
11:30 a.m.  
Chicago Children's Museum  
700 East Grand Ave.  
Chicago  
www.chicagochildrens  
museum.org

**TUESDAY 27  
LECTURE**  
**Andrew J. McKenna**  
**Art and Incarnation**  
6:00 p.m.  
Loyola University  
Museum of Art  
820 North Michigan Ave.  
Chicago  
www.luc.edu/luma

**WEDNESDAY 28  
LECTURE**  
**Renaissance in Rail Travel:**  
**New Opportunities for**  
**Chicago**  
6:00 p.m.  
Chicago Architecture  
Foundation  
224 South Michigan Ave.  
Chicago  
www.architecture.org

**THURSDAY 29  
LECTURE**  
**Michael Meister**  
**Asian Art Council:**  
**Obscure Objects of Desire**  
6:00 p.m.  
The Art Institute of Chicago  
111 South Michigan Ave.  
Chicago  
www.artic.edu

**FRIDAY 30  
EXHIBITION OPENINGS**  
**Scott Addis**  
**Uncommon Times, Common**  
**Places: New Landscapes**  
Gallery KH  
311 West Superior St.  
Chicago  
www.gallerykh.com

**Brigitte Riesebrodt**  
**Metamorphoses**  
Roy Boyd Gallery  
739 North Wells St., Chicago  
www.royboydgallery.com

**SATURDAY 31  
EXHIBITION OPENING**  
**Dan Graham**  
**Beyond**  
Walker Art Center  
1750 Hennepin Ave.  
Minneapolis  
www.walkerart.org

**EVENT**  
**Shadows on the Street:**  
**Haunted Tours of Historic**  
**Prairie Avenue**  
7:00 p.m.  
Glessner House Museum  
1800 South Prairie Ave.  
Chicago  
www.glessnerhouse.org

NOVEMBER

**SUNDAY 1  
LECTURE**  
**Jason Lazarus**  
1:00 p.m.  
Spertus  
610 South Michigan Ave.  
Chicago  
www.spertus.edu

**MONDAY 2  
LECTURE**  
**Dan S. Wang**  
**TalkingPoint**  
6:00 p.m.  
Hyde Park Art Center  
5020 South Cornell Ave.  
Chicago  
www.hydeparkart.org

**THURSDAY 5  
LECTURE**  
**Jonathan Glancey, Paul**  
**Goldberger, Sarah Williams**  
**Goldhagen, and Blair Kamin**  
**A Conversation with the**  
**Critics: Imagining the Future**  
**of the City**  
5:30 p.m.  
Chicago Architecture  
Foundation  
224 South Michigan Ave.  
Chicago  
www.architecture.org

**FRIDAY 6  
EXHIBITION OPENINGS**  
**Jamie Baldrige and**  
**Sergio Fasola**  
**Magic Realism**  
Schneider Gallery  
230 West Superior St.  
Chicago  
www.schneidergallery  
chicago.com

**SATURDAY 7  
LECTURE**  
**Daria Martin and**  
**Anne Collod**  
2:00 p.m.  
Museum of  
Contemporary Art Chicago  
220 East Chicago Ave.  
Chicago  
www.mcachicago.org

**EXHIBITION OPENING**  
**Apostles of Beauty:**  
**Arts and Crafts from**  
**Britain to Chicago**  
The Art Institute of Chicago  
111 South Michigan Ave.  
Chicago  
www.artic.edu

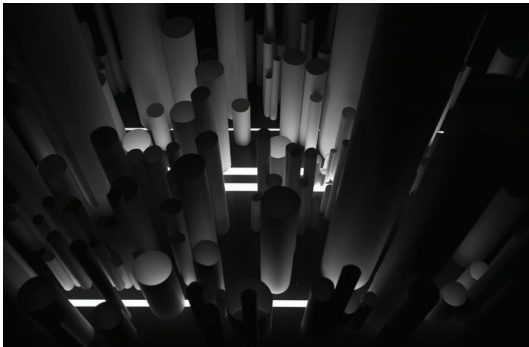
**WITH THE KIDS**  
**Rock Out!**  
10:00 a.m.  
Walker Art Center  
1750 Hennepin Ave.  
Minneapolis  
www.walkerart.org



PETER COX

**HEARTLAND**  
Smart Museum of Art  
5550 South Greenwood Avenue, Chicago  
Through January 17, 2010

The American Midwest doesn't often rank as a hub of the contemporary art world, but the Smart Museum of Art is aiming to change that with its new exhibit, *Heartland*. Co-curated with the pioneering Dutch art institution the Van Abbemuseum, where the show went on view late last year, the exhibition's 14 artists and art collectives were culled from a series of road trips the organizers took through the Midwest during 2007 and 2008, and include a range of installations, drawings, photography, and video works. Despite the geographic focus of the title, the curators deliberately declined to impose a unifying theme, or to shoehorn the works into a region-specific narrative. Greely Myatt's site-specific installation *Cleave* (2008, above) focuses on civilization's impact on the natural environment, mowing swaths into a wall thick with brambles made from cotton-plant roots. Heartland natives like the Memphis-based Myatt are not the rule, however; the show also includes transplants who interpret their new home in light of their origins. California ex-pat Deb Sokolow spins a 40-foot-long yarn out on the museum's walls in *Dear Trusted Associate* (2008–2009), using drawings and text to take a noirish look at the life of an artist in Chicago, while Artur Silva examines the imbalances of American capitalism filtered through his impressions of society in his native Brazil in the feverish *Decadence Avec Elegance* (2009).



COURTESY RICHARD GRAY GALLERY

**JAN TICHY: INSTALLATIONS**  
Richard Gray Gallery  
875 North Michigan Avenue, Chicago  
Through November 24

The Richard Gray Gallery hosts Czech-born, Israeli-based artist Jan Tichy's first solo show in the United States, and the largest show to date for Tichy, who trained in Tel Aviv as a photographer and has explored architectural themes through a provocative range of media. The nine pieces in *Installations* were created over the past three years and synthesize architecture, photography, video, and sculpture, often using one medium to comment on another within the same work. The exhibit's centerpiece is *Installation No. 4 (Towers)* (2008), a handmade paper architectural model of two towers on which flickers a digital video projection. The towers' forbidding blankness gives way to an ever-shifting context as the projection continues, placing them as part of a naturalistic landscape in one moment, and an abstract composition in another. The artist's penchant for abstractions and an ascetic, gray-scale palette fixes attention on the interplay between light, shape, and sound, as in *Installation No. 6 (Tubes)* (2009, above): a crop of paper tubes illuminated from below by an upturned television screen, which plays a shadowy animation and an amplified soundtrack of the television's static. Even the show's one foray into colorful representation, a bird's-eye video of a playground (*Recess*) (2009), bears Tichy's signature detachment, as the children's activities dissolve into static-like abstractions under the viewer's gaze.



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St. Louis  
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mexicanart.org

**As the Spirit Moves You**  
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**What Would Jane Say?**  
**City Builders with Skirts**  
**Were Excluded from the**  
**Plan of Chicago**  
12:15 p.m.  
Chicago Architecture  
Foundation  
224 South Michigan Ave.  
Chicago  
www.architecture.org

**THURSDAY 22  
LECTURE**  
**Astra Taylor on the**  
**Unschooling Life**  
7:00 p.m.  
Walker Art Center  
1750 Hennepin Ave.  
Minneapolis  
www.walkerart.org

**SYMPOSIUM**  
**Evolution of the Skyscraper:**  
**New Challenges in a**  
**World of Global Warming**  
**and Recession**  
Through October 23  
Illinois Institute of Technology  
3300 South Federal St.  
Chicago  
www.ctbuh.org

**FRIDAY 23  
EXHIBITION OPENING**  
**Fred Sandback**  
Rhona Hoffman Gallery  
118 North Peoria St., Chicago  
www.rhoffmangallery.com

**SATURDAY 24  
LECTURE**  
**Matthew Wolfgang Stolper**  
**Recording Persian Antiquities**  
**in Crisis**  
3:00 p.m.  
The Oriental Institute of the  
University of Chicago  
1155 East 58th St., Chicago  
www.oi.uchicago.edu

**EXHIBITION OPENING**  
**Aliza Nahor**  
**Paintings and Poetry**  
Zygman Voss Gallery  
222 West Superior St.  
Chicago  
www.zygmanvossgallery.com

**SUNDAY 25  
LECTURES**  
**Katharyn Hanson**  
**Iraq's Cultural Past**  
2:00 p.m.  
The Oriental Institute of the  
University of Chicago  
1155 East 58th St., Chicago  
www.mcachicago.org

**Joe Dowling and Enda Walsh**  
12:00 p.m.  
Walker Art Center  
1750 Hennepin Ave.  
Minneapolis  
www.walkerart.org

**WITH THE KIDS**  
**Inspector Sturdy**  
11:30 a.m.  
Chicago Children's Museum  
700 East Grand Ave.  
Chicago  
www.chicagochildrens  
museum.org

**TUESDAY 27  
LECTURE**  
**Andrew J. McKenna**  
**Art and Incarnation**  
6:00 p.m.  
Loyola University  
Museum of Art  
820 North Michigan Ave.  
Chicago  
www.luc.edu/luma

**WEDNESDAY 28  
LECTURE**  
**Renaissance in Rail Travel:**  
**New Opportunities for**  
**Chicago**  
6:00 p.m.  
Chicago Architecture  
Foundation  
224 South Michigan Ave.  
Chicago  
www.architecture.org

**THURSDAY 29  
LECTURE**  
**Michael Meister**  
**Asian Art Council:**  
**Obscure Objects of Desire**  
6:00 p.m.  
The Art Institute of Chicago  
111 South Michigan Ave.  
Chicago  
www.artic.edu

**FRIDAY 30  
EXHIBITION OPENINGS**  
**Scott Addis**  
**Uncommon Times, Common**  
**Places: New Landscapes**  
Gallery KH  
311 West Superior St.  
Chicago  
www.gallerykh.com

**Brigitte Riesebrodt**  
**Metamorphoses**  
Roy Boyd Gallery  
739 North Wells St., Chicago  
www.royboydgallery.com

**SATURDAY 31  
EXHIBITION OPENING**  
**Dan Graham**  
**Beyond**  
Walker Art Center  
1750 Hennepin Ave.  
Minneapolis  
www.walkerart.org

**EVENT**  
**Shadows on the Street:**  
**Haunted Tours of Historic**  
**Prairie Avenue**  
7:00 p.m.  
Glessner House Museum  
1800 South Prairie Ave.  
Chicago  
www.glessnerhouse.org

NOVEMBER

**SUNDAY 1  
LECTURE**  
**Jason Lazarus**  
1:00 p.m.  
Spertus  
610 South Michigan Ave.  
Chicago  
www.spertus.edu

**MONDAY 2  
LECTURE**  
**Dan S. Wang**  
**TalkingPoint**  
6:00 p.m.  
Hyde Park Art Center  
5020 South Cornell Ave.  
Chicago  
www.hydeparkart.org

**THURSDAY 5  
LECTURE**  
**Jonathan Glancey,**  
**Paul Goldberger,**  
**Sarah Williams Goldhagen,**  
**and Blair Kamin**  
**A Conversation with the**  
**Critics: Imagining the Future**  
**of the City**  
5:30 p.m.  
Murphy Auditorium  
50 East Erie St.  
Chicago  
www.architecture.org

**FRIDAY 6  
EXHIBITION OPENINGS**  
**Jamie Baldrige and**  
**Sergio Fasola**  
**Magic Realism**  
Schneider Gallery  
230 West Superior St.  
Chicago  
www.schneidergallery  
chicago.com

**SATURDAY 7  
LECTURE**  
**Daria Martin and**  
**Anne Collod**  
2:00 p.m.  
Museum of  
Contemporary Art Chicago  
220 East Chicago Ave.  
Chicago  
www.mcachicago.org

**EXHIBITION OPENING**  
**Apostles of Beauty:**  
**Arts and Crafts from**  
**Britain to Chicago**  
The Art Institute of Chicago  
111 South Michigan Ave.  
Chicago  
www.artic.edu

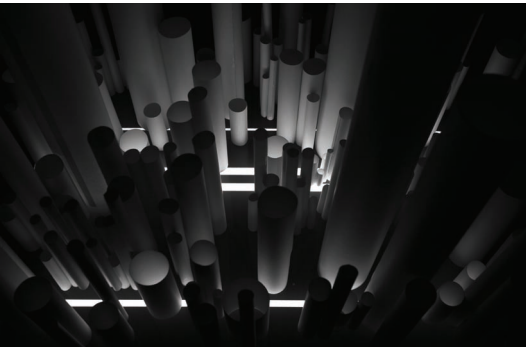
**WITH THE KIDS**  
**Rock Out!**  
10:00 a.m.  
Walker Art Center  
1750 Hennepin Ave.  
Minneapolis  
www.walkerart.org



PETER COX

**HEARTLAND**  
Smart Museum of Art  
5550 South Greenwood Avenue, Chicago  
Through January 17, 2010

The American Midwest doesn't often rank as a hub of the contemporary art world, but the Smart Museum of Art is aiming to change that with its new exhibit, *Heartland*. Co-curated with the pioneering Dutch art institution the Van Abbemuseum, where the show went on view late last year, the exhibition's 14 artists and art collectives were culled from a series of road trips the organizers took through the Midwest during 2007 and 2008, and include a range of installations, drawings, photography, and video works. Despite the geographic focus of the title, the curators deliberately declined to impose a unifying theme, or to shoehorn the works into a region-specific narrative. Greely Myatt's site-specific installation *Cleave* (2008, above) focuses on civilization's impact on the natural environment, mowing swaths into a wall thick with brambles made from cotton-plant roots. Heartland natives like the Memphis-based Myatt are not the rule, however; the show also includes transplants who interpret their new home in light of their origins. California ex-pat Deb Sokolow spins a 40-foot-long yarn out on the museum's walls in *Dear Trusted Associate* (2008–2009), using drawings and text to take a noirish look at the life of an artist in Chicago, while Artur Silva examines the imbalances of American capitalism filtered through his impressions of society in his native Brazil in the feverish *Decadence Avec Elegance* (2009).



COURTESY RICHARD GRAY GALLERY

**JAN TICHY: INSTALLATIONS**  
Richard Gray Gallery  
875 North Michigan Avenue, Chicago  
Through November 24

The Richard Gray Gallery hosts Czech-born, Israeli-based artist Jan Tichy's first solo show in the United States, and the largest show to date for Tichy, who trained in Tel Aviv as a photographer and has explored architectural themes through a provocative range of media. The nine pieces in *Installations* were created over the past three years and synthesize architecture, photography, video, and sculpture, often using one medium to comment on another within the same work. The exhibit's centerpiece is *Installation No. 4 (Towers)* (2008), a handmade paper architectural model of two towers on which flickers a digital video projection. The towers' forbidding blankness gives way to an ever-shifting context as the projection continues, placing them as part of a naturalistic landscape in one moment, and an abstract composition in another. The artist's penchant for abstractions and an ascetic, gray-scale palette fixes attention on the interplay between light, shape, and sound, as in *Installation No. 6 (Tubes)* (2009, above): a crop of paper tubes illuminated from below by an upturned television screen, which plays a shadowy animation and an amplified soundtrack of the television's static. Even the show's one foray into colorful representation, a bird's-eye video of a playground (*Recess*) (2009), bears Tichy's signature detachment, as the children's activities dissolve into static-like abstractions under the viewer's gaze.





## IN THEIR OWN TIME

*Chicago 1890: The Skyscraper and the Modern City*  
Joanna Merwood-Salisbury  
University of Chicago Press, \$45.00

The Chicago skyscraper has held mythic status in histories of modern architecture. Siegfried Giedion famously suggested a direct link between the glassy curtain wall of the 1895 Reliance Building and early modern experiments in glass skyscrapers of the 1920s, and Carl Condit's *The Chicago School of Architecture* suggested that these early skyscrapers were the forerunners of 20<sup>th</sup>-century modernism's emphasis on function and structure. More recent scholarship on 19<sup>th</sup>-century Chicago has taken a broader view of these buildings, pointing out that they were not merely technical achievements, but that they also existed in a complicated stew of social and cultural forces. Technology may have enabled such constructions, this argument suggests, but it could not have been their cause. Aspirations ranging from civic pride to corporate advertisement played significant roles in conceiving and developing skyscrapers, and the resulting urban conditions produced new relationships and new ways of thinking about the city.

Joanna Merwood-Salisbury's new book walks a welcome and productive path between

these two camps, attempting in her words to examine the Chicago towers of a particular moment—actually from 1890 through the turn of the last century—"through the lens of their own time." Such a claim is of course provocative, but Merwood-Salisbury takes great pains to consider the various contexts in which designers worked, and to deduce as far as possible what might have been on the minds of Louis Sullivan, Daniel Burnham, and John Wellborn Root, among others.

*Chicago 1890* consists of six essays addressing the unique intellectual, economic, and cultural conditions that produced a particular attitude and approach to building tall in Chicago: The paradox of Louis Sullivan's interest in democratic expression set against his control of the design and construction process; the aesthetic theory of John Wellborn Root and its manifestation in the Monadnock Building; Burnham and Root's Masonic Temple and its ill-fated attempt at a vertical, internal city; the ideal of urban sanitation as expressed in the new materiality of the Reliance Building; and the growing influence of the 1893 Columbian Exposition and the intellectual "decline" of the

individual skyscraper in the face of new codes and city planning after 1910. Throughout, Merwood-Salisbury produces convincing evidence of her themes, ranging from popular accounts to the engineering press, finding cultural clues and meaning in the choices of materials and systems.

Her essay on Sullivan is particularly provocative, as it points out that his celebrated ornament represented an entirely new method of production. Because these terra cotta panels could be machine-produced from architects' drawings, they eliminated a whole rank of stonecutters and other craftsmen from the fabrication process. Merwood-Salisbury points out that this transition is best seen against two seemingly unrelated developments, namely the labor disputes that rocked the Chicago building industry in the late 19<sup>th</sup> century, and the popularity of the British Arts and Crafts movement, in particular the writings of John Ruskin and William Morris. While Sullivan has often been seen as a champion of democratic ideals and an exemplar of the Arts and Crafts' influence, this interpretation offers

**continued on page 26**

## METHOD OVER MIESIAN

*Learning Modern*  
School of the Art Institute of Chicago  
Sullivan Galleries  
33 South State St.  
Through January 9, 2010

In the middle of downtown Chicago, a quiet grid of Mies van der Rohe buildings compose the city's iconic Federal Plaza. A few blocks away, *Learning Modern*, a design exhibition tucked inside the School of the Art Institute's Sullivan Center, erupts with video screens, a flurry of lights, and an odd, impractical array of cascading plants. Strangely, the exhibit—which literally blares and vibrates—claims to be based around Miesian thinking: According to the wall text, the show's designers and artists were affected by the master architect's Bauhaus principles, his learning methodology, and the way he and a handful of his counterparts—including Lazlo Moholy-Nagy—shaped Chicago while living there in the early midcentury.

No Miesian simplicity in sight, the exhibit kicks off with landscape architect Walter Hood's *Bio-line*, a 140-foot-long, wavy metal planter attached to the overhead ventilation system. It aims to "mitigate high levels of carbon dioxide"—a beautiful, albeit impractical way of using houseplants (ever dusted



COURTESY SAIC

an area covered by three hundred houseplants?). Around the corner, original mid-century drawings by industrial designer Charles Harrison—sweetly stylish product designs of irons and sewing machines—say little, but bring a wonderfully everyday, Sears catalogue-esque aesthetic into the gallery.

Nearby, jewelry designer Gillion Carrara has created an exhibit-within-an-exhibit, displaying mannequins clad in the fashion designs of Claire McCardell, the ingenue behind midcentury American ready-to-wear. Carrara has also written a wall-mounted essay, which mentions McCardell's inventions—the spaghetti tie and fabric sash—and spells out the designer's use of simplicity for those who would overlook the mannequins in simple, sumptuous, and supportive bust-pleating or slimming patterns.

The show continues this hodge-podge mesh of art and design, new and old, Miesian and not-so-Miesian, until reaching a video room with Catherine Yass' *Descent*. The video hits Mies' modern-zeitgeist aesthetic on the head.

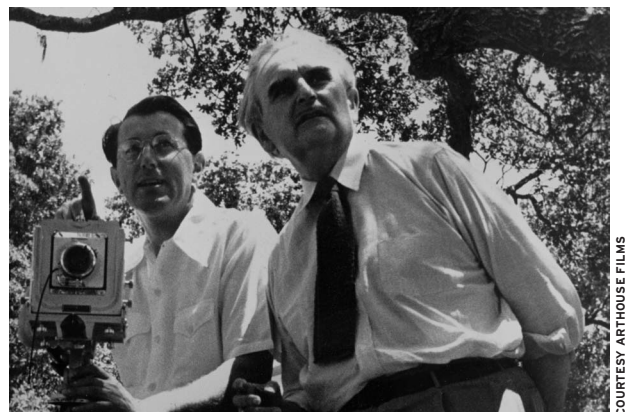
**continued on page 26**

## THROUGH SHULMAN'S EYES

*Visual Acoustics: The Modernism of Julius Shulman*  
Chicago International Film Festival  
322 East Illinois Ave.  
October 20

For anyone who was never graced by the presence and persona of Julius Shulman, Eric Bricker's documentary film *Visual Acoustics* gives a precious and intimate entry into the life, work, and philosophy of one of the greatest photographers of modern architecture, who died this summer at the age of 98.

The film, which will be screened at the Chicago International Film Festival on October 20, will certainly stir up fond memories for those who knew "Uncle Julius." It reveals him as a master of the art of living, radiating a lightness of being and appreciation for the people and environment around him. It also reveals him as a stubborn and



COURTESY ARTHOUSE FILMS

demanding artist who as a young man "took corrections" from Neutra and Schindler and was capable of giving just as harsh corrections to novices encountered on his projects or even on the filmmakers' own shoot.

*Visual Acoustics* tells several stories in parallel—of Julius Shulman the humanist, artist, activist, and image-maker, and of the modern movement and Shulman's major place in that history. The film cycles through the chapters of his life, from his youth on a Connecticut farm to his growing up, camera in hand, at the same time as the city of Los Angeles. It chronicles Shulman finding his calling with the making of a photo

**Julius Shulman with Richard Neutra in 1947.**

of an early Neutra house, and the world of collaborations to follow.

Shulman's chronology is interwoven with that of the history and ambition of the European modern movement and the rise of California modernism through animated "visual symphonies," designed by New York motion graphics specialists Trollback + Company. Incorporating Shulman's images, historical photos, and text, the animation work is subtle in its attempt to formally weave image to image, focusing our attention on the compositional strength

**continued on page 26**



# Teutonic Tome

*Designing Modern Germany*  
Jeremy Aynsley  
Reaktion Books, \$35.00

The history of design in modern Germany is as politically fraught as it is influential. Given this, plus the numerous existing histories on institutions like the Bauhaus or individuals like Peter Behrens, design historian Jeremy Aynsley was faced with a formidable task in the writing of *Designing Modern Germany*. The task, however, is also a worthy one, and Aynsley largely succeeds in delivering a history of German design from 1870 to 2005 that is informative, concise, and also comprehensive.

Aynsley's is a straightforward chronology, covering a wide variety of media, from graphic design to textile design, interior design and architecture to furniture design, industrial design, and fashion. In doing so, he draws on numerous sources, incorporating contemporary newspaper and journal accounts, discussions of

cultural theory and critical studies, even sources from popular culture and literature, such as Heinz Huber's short story "The New Apartment" from 1958, which is used in an analysis of postwar West German interior design. Aynsley's focus is not so much on individual objects or buildings, though he does highlight particularly influential examples, but more on the development of a German *culture* of design under the various political regimes of Germany's 20<sup>th</sup> century. Thus, chapters are more likely to discuss important institutions or exhibitions such as the Ulm Academy for Design or the 1914 Werkbund exhibition in Cologne, rather than perform analyses of particular aesthetic traditions or innovations.

In fact, Aynsley is to be commended for his ability to negotiate between the general and specific, deftly alternating between summaries of events that span decades, and discussions of individual designers such as Marianne Brandt or Margaret Jahny, whose careers are exemplary or whose work is influential. In addition, Aynsley avoids many of the pitfalls that plague other histories of German cultural production during this period. For example, in his discussion of the Weimar years, Aynsley examines the

work of the Bauhaus, of course, but also the more traditional, conservative design that, as he notes, no doubt graced the majority of German households. He presents a nuanced discussion of design during the Nazi era in chapter three, acknowledging the unavoidable influence of the Nazis' racist and nationalist ideology, but also the regime's ambivalent attitude toward modernism and the "dilemmas" confronted by individual German designers of this period. Likewise, in writing about the postwar era, Aynsley offers a comparative account of design produced in both the Federal Republic of Germany (FRG, West Germany) and the German Democratic Republic (GDR, East Germany), addressing the influence each country had on the cultural production of the other.

Though there is much to recommend *Designing Modern Germany*, there are oversights. For example, while the political history that so influenced design in the Nazi and postwar eras is given fair due, there is almost no discussion in the opening chapter on the formation of the German nation in 1871, and the implications this may have had on debates about the role of design in German culture. This would

be the place to introduce the theme of the so-called "problem" of German national identity. Not only did this issue influence the development of design culture during the so-called "foundation years" of the German nation, but it was almost always lingering beneath the surface of discussions about Germany's cultural production throughout the 20<sup>th</sup> century. It was also an important factor in the competing design cultures of East and West Germany, for example, as each was trying to claim ownership over German national identity but also establish its own sense of "homeland" or *Heimat*. Likewise, the reunification of Germany—the attempt to establish a unified identity for the "Berlin Republic"—seems a clear influence on designs such as Eva Gronbach's fashion collection "My New Police Dress Uniform" (2004–5). Certainly, Aynsley acknowledges the influence of national identity, particularly with regard to Gronbach's designs, but given its presence as a leitmotif throughout, a more explicit discussion of this issue is a critical part of understanding design in modern Germany.

Despite this, *Designing Modern Germany* remains accessible and well-balanced, as well as thorough. The text frequently cites important histories and historians of German design history such as Joan Campbell and Paul Betts, allowing the reader insight into further study of specific areas of German design. Thus in the end, Aynsley's book is an excellent overview of one of the 20<sup>th</sup> century's more influential national design cultures, a perfect introductory text for anyone interested in the subject.

**EMILY PUGH TEACHES ART HISTORY AND DESIGN AT THE PRATT INSTITUTE.**

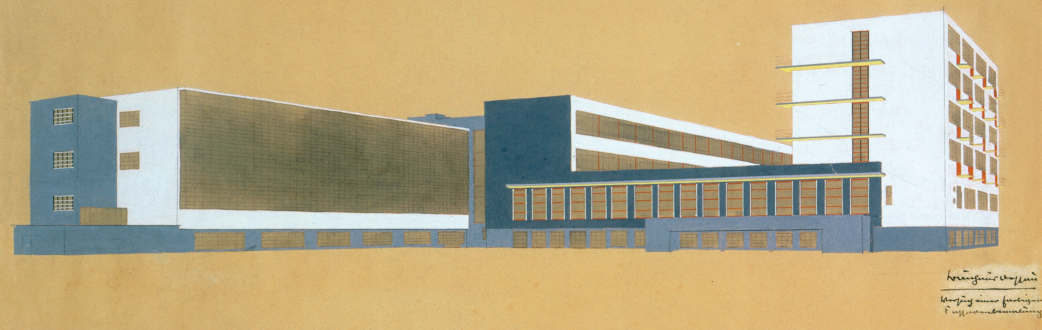
**IN THEIR OWN TIME** continued from page 25 a more reserved, nuanced view of Sullivan's philosophy and his architecture.

If Sullivan can be revisited by examining his choices about material and construction, Merwood-Salisbury also points out that the day-to-day function of these buildings is worth considering closely. She deftly examines the debacle that was the Masonic Temple, designed by Burnham and Root and completed in 1892. The Temple was one of several buildings of the era that attempted to recreate vertically the mix of retail, offices, and entertainment venues that existed outside in the horizontal city of the street. While it was claimed to be "Chicago's Eiffel Tower," Merwood-Salisbury reveals that its extraordinary height—at 330 feet, its rooftop observatory offered unparalleled views—also produced grotesque results. Suicides and accidental falls in its full-height atrium clouded its reputation, and poor elevator service doomed it to obsolescence and demolition.

*Chicago 1890* concludes by briefly tracking the influence of these buildings on the first-generation modernists of Europe and America in the 1920s and 1930s, pointing out that the first histories to be written on the so-called "Chicago School" were largely self-serving and often ignored important aesthetic and social aspects. Chicago architects, developers, and builders, she argues, were neither uncultured technocrats of the prairie nor self-conscious prophets of modernism. Rather, they constructed the way they did for their own cultural, financial, and civic ends. By taking these innovative, important structures on their own terms, *Chicago 1890* provides a valuable link between how these buildings were constructed, what they meant to the citizens of the day, and how they subsequently influenced generations.

**THOMAS LESLIE IS AN ASSOCIATE PROFESSOR OF ARCHITECTURE AT IOWA STATE UNIVERSITY.**

Hennrick Scheper rendering of the Bauhaus in Dessau (1926).



COURTESY REAKTION BOOKS

**METHOD OVER MEISIAN** continued from page 25 A slowly descending upside-down camera scans the edge of a London skyscraper, the background lost in a cloud of fog. Regardless of the work's title, for five minutes of the roughly eight-minute loop, the building's grid tricks you into thinking you're looking at an ascending, right-side-up camera, demonstrating the symmetry, keen composition, and no-nonsense construction materials that define Mies' architectural legacy.

In contrast, the nearby *Delineations*, a new work by designer Helen Maria Nugent and artist Jan Tichy, says anything but "less is more." In four small rooms, video is projected through architectural materials, which mediates the video's light until it resembles a simple Moholy-Nagy pictogram. But Nugent and Tichy's work is so beautiful—light spills out of doorways, and projections over a sphere of glass-like material emulate the Midwest's milky sun—we don't care if it achieves results via four Rube Goldberg-like contraptions.

The show's visual centerpiece is a recre-

ation of the *Knowledge Box*—a 1962 installation by the late Illinois Institute of Technology professor Ken Isaacs (built, in fact, inside Mies' Crown Hall). The box, constructed in the middle of the gallery, covered with a shock of blue paint and surrounded by slide projectors, seemed so futuristic for the 1960s that it made the cover of *Time*. One enters the walk-in box and projectors flick on, while slides beam through cut-outs in the sides and ceiling. A barrage of mostly recognizable images—Martin Luther King Jr., Yogi Berra, a bombed-out Asian landscape—flash, while recordings play political speeches and Frank Sinatra. Though today the *Knowledge Box* feels about as futuristic as flying cars, it ingeniously predicts our lust for an immersive learning experience in the form of quick doses of mediated image. Along with the rest of the exhibit, it perhaps serves as proof that if we've inherited something from Mies, Moholy-Nagy, et al., it might be their complex learning methods, and not their simple results.

**MADELINE NUSSER IS AN EDITOR AT TIME OUT CHICAGO.**

**THROUGH SHULMAN'S EYES** continued from page 25 and dynamism of Shulman's photos. Lines merge with lines, or emerge as webs to reveal the perspectival structure of both image and architecture. This subtle play is jarringly interrupted with a brief series of Monty Python-esque collages used to wittily present historical facts about the modern movement, potentially undercutting the historical credibility of the content. Fortunately, this comic interlude is counterbalanced by poignant interviews with scholars and curators (Thomas Hines and Joseph Rosa), architect clients (Mark Lee and Frank Gehry), and friends and fans (Ed Ruscha and Tom Ford) articulating the historical

relevance of specific images, the architecture photographed, and the architect-collaborators. To complement the architectural history lessons, the film gives us personal stories about Shulman, the architects, and their architecture through social calls to the owners of several photographed houses. Witnessing these visits, it is clear that Shulman's photographs were vital in restoring Neutra's Miller House and others to their original condition. But we also witness the ongoing relationships Shulman maintained with the original or subsequent owners of the houses he photographed. Bricker, who befriended Shulman over the course of several years prior to mak-

ing the film, takes us into the inner sanctum of Shulman's Raphael Soriano-designed studio. Here we are given insight into the quality of space in which he worked, the personal relationships with all those around him—his daughter, gallerists, and work associates—and the volume of images produced over his career. The man and his glass treasure-trove of images impressed Bricker at their first meeting, and in his film we see this archive being prepared for its future life in the Getty Foundation Archives. But most of all, it is this last-minute glimpse of Shulman's joie de vivre that is the ultimate strength and value of Bricker's film.

**BETH WEINSTEIN IS FOUNDER OF THE NEW YORK-BASED DESIGN STUDIO ARCHITECTURE AGENCY.**



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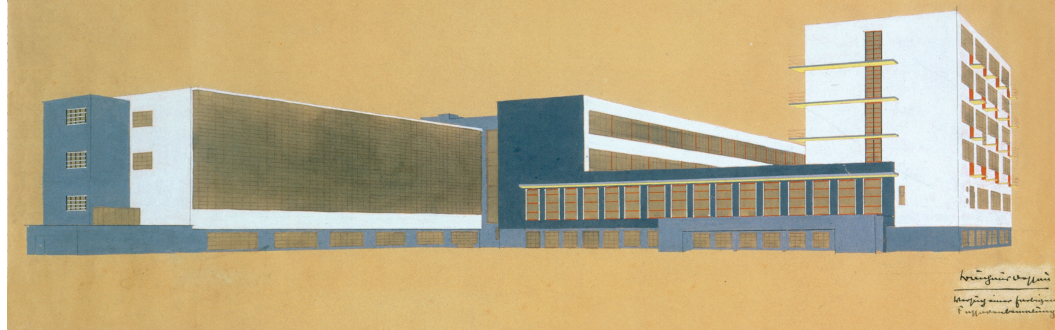
**IN THEIR OWN TIME** continued from page 25 a more reserved, nuanced view of Sullivan's philosophy and his architecture.

If Sullivan can be revisited by examining his choices about material and construction, Merwood-Salisbury also points out that the day-to-day function of these buildings is worth considering closely. She deftly examines the debacle that was the Masonic Temple, designed by Burnham and Root and completed in 1892. The Temple was one of several buildings of the era that attempted to recreate vertically the mix of retail, offices, and entertainment venues that existed outside in the horizontal city of the street. While it was claimed to be "Chicago's Eiffel Tower," Merwood-Salisbury reveals that its extraordinary height—at 330 feet, its rooftop observatory offered unparalleled views—also produced grotesque results. Suicides and accidental falls in its full-height atrium clouded its reputation, and poor elevator service doomed it to obsolescence and demolition.

*Chicago 1890* concludes by briefly tracking the influence of these buildings on the first-generation modernists of Europe and America in the 1920s and 1930s, pointing out that the first histories to be written on the so-called "Chicago School" were largely self-serving and often ignored important aesthetic and social aspects. Chicago architects, developers, and builders, she argues, were neither uncultured technocrats of the prairie nor self-conscious prophets of modernism. Rather, they constructed the way they did for their own cultural, financial, and civic ends. By taking these innovative, important structures on their own terms, *Chicago 1890* provides a valuable link between how these buildings were constructed, what they meant to the citizens of the day, and how they subsequently influenced generations.

**THOMAS LESLIE IS AN ASSOCIATE PROFESSOR OF ARCHITECTURE AT IOWA STATE UNIVERSITY.**

Hinnerk Scheper rendering of the Bauhaus in Dessau (1926).



COURTESY REAKTION BOOKS

**METHOD OVER MIESIAN** continued from page 25 A slowly descending upside-down camera scans the edge of a London skyscraper, the background lost in a cloud of fog. Regardless of the work's title, for five minutes of the roughly eight-minute loop, the building's grid tricks you into thinking you're looking at an ascending, right-side-up camera, demonstrating the symmetry, keen composition, and no-nonsense construction materials that define Mies' architectural legacy.

In contrast, the nearby *Delineations*, a new work by designer Helen Maria Nugent and artist Jan Tichy, says anything but "less is more." In four small rooms, video is projected through architectural materials, which mediates the video's light until it resembles a simple Moholy-Nagy pictogram. But Nugent and Tichy's work is so beautiful—light spills out of doorways, and projections over a sphere of glass-like material emulate the Midwest's milky sun—we don't care if it achieves results via four Rube Goldberg-like contraptions.

The show's visual centerpiece is a recre-

ation of the *Knowledge Box*—a 1962 installation by the late Illinois Institute of Technology professor Ken Isaacs (built, in fact, inside Mies' Crown Hall). The box, constructed in the middle of the gallery, covered with a shock of blue paint and surrounded by slide projectors, seemed so futuristic for the 1960s that it made the cover of *Time*. One enters the walk-in box and projectors flick on, while slides beam through cut-outs in the sides and ceiling. A barrage of mostly recognizable images—Martin Luther King Jr., Yogi Berra, a bombed-out Asian landscape—flash, while recordings play political speeches and Frank Sinatra. Though today the *Knowledge Box* feels about as futuristic as flying cars, it ingeniously predicts our lust for an immersive learning experience in the form of quick doses of mediated image. Along with the rest of the exhibit, it perhaps serves as proof that if we've inherited something from Mies, Moholy-Nagy, et al., it might be their complex learning methods, and not their simple results.

**MADELINE NUSSER IS AN EDITOR AT TIME OUT CHICAGO.**

**THROUGH SHULMAN'S EYES** continued from page 25

and dynamism of Shulman's photos. Lines merge with lines, or emerge as webs to reveal the perspectival structure of both image and architecture. This subtle play is jarringly interrupted with a brief series of Monty Python-esque collages used to wittily present historical facts about the modern movement, potentially undercutting the historical credibility of the content. Fortunately, this comic interlude is counterbalanced by poignant interviews with scholars and curators (Thomas Hines and Joseph Rosa), architect clients (Mark Lee and Frank Gehry), and friends and fans (Ed Ruscha and Tom Ford) articulating the historical

relevance of specific images, the architecture photographed, and the architect-collaborators.

To complement the architectural history lessons, the film gives us personal stories about Shulman, the architects, and their architecture through social calls to the owners of several photographed houses. Witnessing these visits, it is clear that Shulman's photographs were vital in restoring Neutra's Miller House and others to their original condition. But we also witness the ongoing relationships Shulman maintained with the original or subsequent owners of the houses he photographed.

Bricker, who befriended Shulman over the course of several years prior to mak-

ing the film, takes us into the inner sanctum of Shulman's Raphael Soriano-designed studio. Here we are given insight into the quality of space in which he worked, the personal relationships with all those around him—his daughter, gallerists, and work associates—and the volume of images produced over his career. The man and his glass treasure-trove of images impressed Bricker at their first meeting, and in his film we see this archive being prepared for its future life in the Getty Foundation Archives. But most of all, it is this last-minute glimpse of Shulman's joie de vivre that is the ultimate strength and value of Bricker's film.

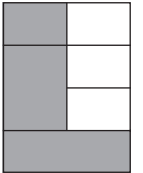
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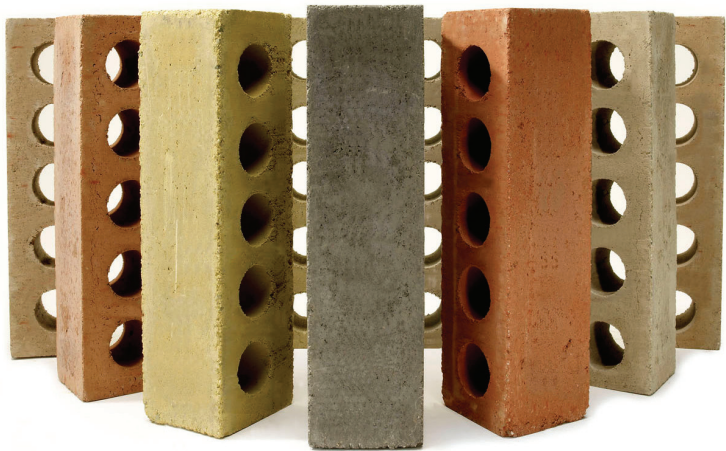
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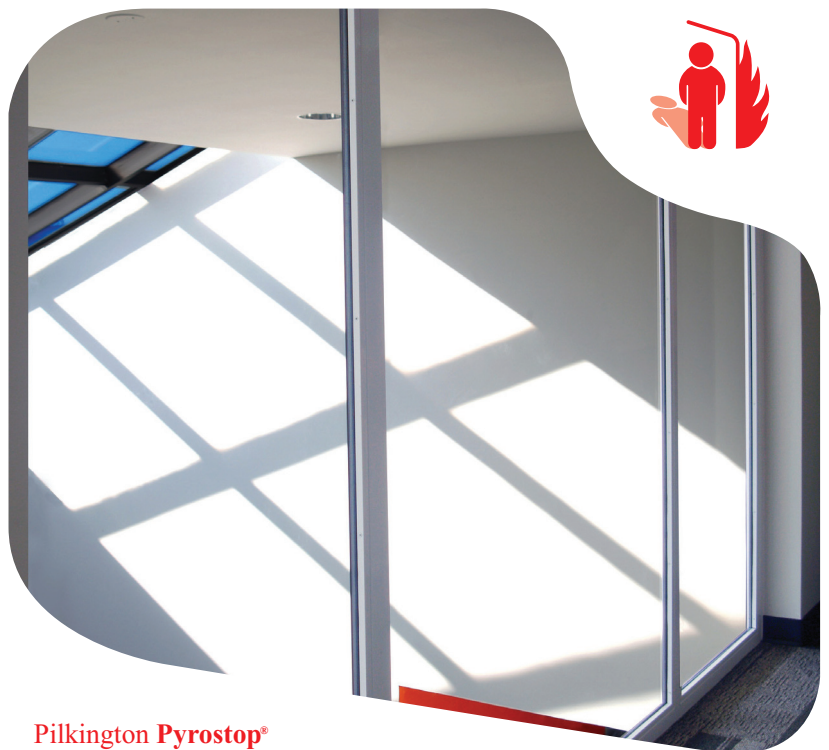
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## OSLO AFTER OPERA



CLOCKWISE FROM TOP LEFT: COURTESY HAV EILAND; CHRISTOPHER HAGELUND; MVRDV; HERREROS ARQUITECTOS

When the Norwegian Opera House opened in 2008, it stood in island-like isolation on the Oslo waterfront. The building-as-landscape created a new image of the country for people around the world, in much the same way that Jørn Utzon's Sydney Opera House announced Australia's modernity. If Snøhetta's building does not quite match Utzon's in visual drama, it betters it as an urban strategy, and as an impetus for a local change with global implications.

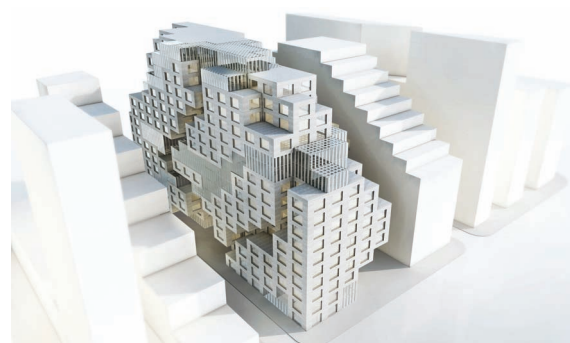
Snøhetta's ingenious building is the first major piece of a complex plan to redevelop Oslo's formerly gritty waterfront, known as Bjørvika—a plan that marries ambitious architecture with layered urbanism, all guided by a strong public hand. Like many American cities, Oslo's waterfront is cut off from its core by a busy, six-lane highway. To reach Bjørvika and the Opera House, pedestrians must cross one of a handful of utilitarian elevated pedestrian bridges.

Snøhetta gambled that their building would be enough of a magnet to pull people over that busy barrier—and it is.

The Opera House is not merely a building to be captured in photos or to be gazed upon from afar. It is a building to get to, to climb upon. While its white stone reads as flat in photographs, the sloping surface is deeply textured—on a recent visit, I climbed the building in the rain, and it was a pleasure to watch water zigzag across the surface in careful-

ly placed channels. The ascent is a deliberative and memorable one, culminating in stunning views of city, sky, ocean, forests, and mountains. Open 24 hours a day, the Opera's roofscape is an unconditional public amenity.

The environs around the building will improve remarkably when a tunnel, currently under construction, is completed that will pull traffic under the fjord. Even in its half-finished state, the tunnel has become an urban amenity in its own



Clockwise from top left: The plan for Bjørvika with the Norwegian Opera House sited at top; the opera house exterior, Snøhetta's building-as-landscape; rendering of a new office by MVRDV, located near the train station; Herreros Arquitectos' Munch Museum.

right: One Sunday last month, thousands of people strolled through the dimly lit concrete tube, a perfect place for a weekend walk, and another way to experience Oslo's waterfront with fresh eyes. The old highway will be replaced with a landscaped boulevard, easing pedestrian access and reconnecting the city with the water and its emerging cultural hub.

Behind the Opera House and across a narrow river channel, the new Edvard Munch Museum will rise, housing the country's other great icon, *The Scream*. Designed by Spain's Herreros Arquitectos, the muted building will also make the most of the area's dramatic views. A new city library is planned for an adjacent site, so the collection of cultural buildings will mix day and nighttime uses, and tourists with locals.

Near the historic central train station adjacent to Bjørvika, a new office district, known as the "bar code," features a block of buildings that are notched, punched, and eroded, including a new financial services headquarters by MVRDV, currently under construction. Nearby, new housing and retail will ring the fjord, but shipping and transportation have not been banished. A cruise-ship launch has been retained, and a major container ship-

ping facility is being moved south, striking a balance between a working waterfront and recreational uses.

Oslo's integrated urban strategy seems so logical and simple. And yet one need only look at Diller Scofidio + Renfro's Institute for Contemporary Art building in Boston, another waterfront cultural attraction meant to revive a port area, which sits largely alone, surrounded by stalled private development, to see how rarely good architecture and sound redevelopment planning seem to meet in the U.S.

Oslo, a city of roughly 550,000 people, is small compared to Stockholm or Copenhagen. Yet the tables have turned in the region, with an ascendant Norway largely insulated from the global economic downturn by its vast mineral wealth, while cosmopolitan Sweden and Denmark ride the waves with the marketplace. As Norway's presence on the global stage grows, its capital city's most public face is changing. For temperamentally modest Norwegians, the redevelopment of Bjørvika signals something of an arrival. For the rest of us, it shows how to keep urban momentum moving after the press has flown off to the next icon.

**ALAN G. BRAKE IS AN'S MIDWEST EDITOR.**



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